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THE

PORTRAITS

OF THE MOST

EMINENT PAINTERS,

AND OTHER

FAMOUS ARTISTS,

That have flouriſhed in *EUROPE.*

Curiouſly Engraven on above One Hundred COPPER PLATES,

BY

F. BOUTTATS, P. DE JODE, *Senior*, P. DE JODE, *Junior*, W. HOLLAR, P. PONTIUS, J. VORSTERMAN, C. WAUMANS, *&c.*

From Original PAINTINGS of

Sir ANTHONY VAN DYCK, CORNELIUS JANSSENS, GUIDO RHENI, DAVID TENIERS, and other celebrated Maſters.

WITH

An Account of their LIVES, CHARACTERS, and moſt conſiderable Works.

To which is now added,

An Hiſtorical and Chronological SERIES of all the moſt eminent PAINTERS for near Five Hundred Years.

Chiefly collected from a MANUSCRIPT of the late famous Father *RESTA.*

LONDON:

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MDCCXXXIX.

PREFACE.

AMONG all the beautiful and delightful *Arts*, that of *Painting* has always found the moſt *Admirers*; (the Number of them almoſt including all Mankind): *Conſuls*, *Emperors*, and *Kings*, &c. have entertained themſelves with the Exerciſe of this *Art*.

Fabius, a noble *Roman*, painted the *Temple* of *Health* in *Rome*, and gloried ſo much in his Performances there, that he aſſumed to himſelf for ever after, the Sirname of *Pictor*, and thought it no Diſparagement to one of the moſt illuſtrious Families in *Rome*, to be diſtinguiſhed by that Title. *Painting* and *Sculpture*, as well as all other *Arts* dependant on *Deſign*, greatly flouriſhed during the Reigns of the twelve *Cæſars*: And we are informed, that under their Succeſſors, *Nerva* and *Trajan*, they ſhined with a Luſtre almoſt equal to what they had done under *Alexander*

the Great. It is likewiſe certain, that the *Roman Emperors, Adrian, Antonine, Alexander Severus, Conſtantine,* and *Valentinian,* were not only generous Encouragers of *theſe Arts*; but alſo in the Practice of them ſo well skilled, that they wrought ſeveral extraordinary *Pieces,* with their own Hands: and by their Example, as well as their Patronage, raiſed up many conſiderable *Artiſts,* in both Kinds.

Several of the *German Emperors* have ſpent many Hours with a *Pallet* and *Pencils*; and in the laſt Century, *Lewis* XIII. King of *France,* by the Inſtruction of *Simon Vouet,* became a good Proficient: And our own *King Charles* I. delighted more in *Painting,* than in all the other *Sciences,* as much a Maſter as he was of all. The late excellent *Queen Mary,* and her Royal Siſter, the late *Queen Anne* of glorious Memory, were both inſtructed in this *Art,* by Mr. *Richard Gibſon,* commonly called the *Dwarf.* All the Children of the *Queen* of *Bohemia,* Daughter to *King James* I. were taught to *paint* by *Gerard Honthorſt*; and among the Reſt, the *Princeſs Sophia* (Grandmother to his Preſent moſt Sacred Majeſty King *George* II.) who, with her Siſter the *Abbeſs* of *Maubuiſſon,* diſtinguiſhed themſelves by their Skill in *Painting.* Nor does the Eſteem for this *Science* decline in the preſent Generation; all the Children of his preſent *Majeſty* having learned to *deſign*: The *Princeſs Royal* of

Great

Great Britain and *Orange* in particular, is ſaid to be an excellent *Performer* in *Miniature*; and the *Princeſſes Amelia*, and *Carolina*, have made this *Art* their Study.

His *Royal Highneſs* the *Duke*, and the *Princeſſes Mary* and *Louiſa*, have likewiſe attained to a good Proficiency in *Drawing*, by the Inſtruction of Mr. *Bernard Lens*, *Limner* in *Ordinary* to his *Majeſty*.

Not only the *Art* itſelf, but the *Profeſſors* thereof, have had the greateſt Regard paid them by the moſt illuſtrious Perſons, of all Ages and Nations. *Alexander the Great*, was not ſo fond of his beautiful and charming Miſtreſs *Campaſpe*, as of his Painter *Apelles*; for he parted with her, to gratify him. I have already ſaid, how much the *Roman Emperors* patronized this *Art*; and in latter Times, the *Sovereigns* of moſt *Kingdoms* in *Europe* have not been content with the Poſſeſſion of the moſt excellent *Paintings*; but have cauſed the *Painters* themſelves to live in their *Palaces*, in Apartments near their own; as will appear on peruſing the following Sheets. Not to mention the great Honours conferred on thoſe of the Profeſſion, by the *Emperors* of *Germany*, the *Kings* of *France*, *Spain*, *Denmark*, *Sweden*, &c. as well as many of the *Popes*; I ſhall take Notice of the great Regard paid to *Artiſts* by the Court of *Great Britain*: King *Charles* I. (as already ſaid) had this *Science*

in

in ſuch Eſteem, that by Means of the great *Earl* of *Arundel*, he cauſed the moſt eminent *Painters*, of different Countries, to come and reſide in his *Metropolis*. In his Reign the Art of *Painting* flouriſhed more than in any Age before, or (perhaps) ſince. The ſaid *King*, receiving the utmoſt Satisfaction from their Performances, not only gratified them all with magnificent Preſents, but conferred on three of them the Honour of *Knighthood*; viz. Sir *Peter Paul Rubens*, Sir *Anthony Van Dyck*, and Sir *Balthazar Gerbier*; the laſt of whom he alſo made *Maſter of the Ceremonies*. Several of the Perſons ſpoken of in this Book, have likewiſe, by their great Merits, born conſiderable Offices in the State, as the aforeſaid Sir *Peter Paul Rubens*, *John* of *Bruges*, *Otho Venius*, and others.

As to the Publication of this Book, it is preſumed it will be acceptable to the *Curious*; not only as it contains an ample Account of the Lives of the moſt Eminent *Painters*, and other Artiſts; but at the ſame Time preſents to View their true Portraitures, engraved by the beſt Hands, from *original Paintings* of the greateſt Maſters: For it is an Obſervation of a celebrated and judicious Author of our own Country, *That moſt Men are deſirous of being acquainted with the Perſon of an Author, as well as with his Works.*

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AN

ACCOUNT

OF THE

LIVES

OF THE

Moſt eminent PAINTERS, and other famous ARTISTS.

---

1. HUBERT VAN EYCK, *and*
2. JOHN VAN EYCK, *commonly call'd* JOHN *of* BRUGES,

WERE Brothers, and Natives of *Maſſeyck* on the *Meuſe*: *Hubert* was born in 1366, and *John* in 1370. They were the firſt Painters in the *Low Countries* that did any Thing worth Notice; for which Reaſon they are reckon'd the Founders of the *Flemiſh School*. They had both Genius and Skill: They work'd together, and became famous by their Performances: They drew ſeveral Pictures for *Philip the Good*,

Duke of *Burgundy*; that which was ſet up in St. *John*'s Church at *Gaunt* was univerſally admir'd. *Philip* I. King of *Spain*, not being able to obtain the *Original* at any Price, got a Copy of it, at the Expence of 2000 *Ducats*, which he carried into *Spain* with him. The Subject of this Piece was taken out of the *Revelations*, where the old Men adore the Lamb; it conſiſts of 330 Figures, the Faces being ſo diverſify'd as to cauſe Admiration in the Spectators. This Picture is to this Day eſteem'd a wonderful Piece of Art: Having been carefully preſerv'd; 'tis ſtill very freſh, being never expos'd to View but on Holidays, or at the Deſire of Perſons of the firſt Quality. *Hubert* died in 1426, and was buried in the Cathedral at *Gaunt*; after which, his Brother *John* remov'd to *Bruges*, where he took up his Reſidence, and from thence was call'd *John of Bruges*. 'Twas this *John*, who, in ſeeking for a Varniſh that might give more Force to his Colouring, found out that *Linſeed-Oil*, mix'd with Colours, had a very good Effect, without uſing any Varniſh at all. His Works increaſing in Beauty, were bought up by the Great, and had the firſt Places in their Cabinets. He was eſteem'd as well for the Solidity of his Judgment, as for his Skill in *Painting*. The Duke of *Burgundy* had ſo good an Opinion of his Merit, that he made him a *Counſellor* of State. He died at *Bruges* in 1441, and was buried in the Church of St. *Donatus*, according to his own Deſire. His Siſter *Margaret* would never marry, that ſhe might be the more at Liberty to exerciſe herſelf in *Painting*, which ſhe paſſionately lov'd.

3. HIEROM BOSCHIUS, *or* JEROM DUBOIS,

HAD a peculiar Inclination to paint Apparitions and Spirits. In a Piece of his repreſenting *Hell*, is moſt admirably deſcribed the horrid Shapes and Deformity of the *infernal Spirits*,

Spirits; the ſtrange Puniſhments of the *Damn'd*, in Rivers, as it were of Fire tempeſtuouſly rolling, and mingled with thick Darkneſs and Smoke: So that his *Painting* cauſes rather a Horror mixt with Admiration, than any Delight to behold. Several of his Pieces were carried to the *Eſcurial*, and plac'd there by Order of the King of *Spain*. He died about the Year 1500.

4. THEODORE VAN HARLEM

FLouriſh'd in the Year 1462, as appears by a Piece of his at *Leyden*, upon which is written in Golden Letters in *Latin* to this Effect. *Theodore of Harlem made me at Louvain in the Year* 1462. *God grant him everlaſting Reſt.* This is all that remains of him, yet is enough to evidence that he was an excellent Artiſt.

5. OCTAVIO VENIUS, *or* OTHO VAN VEEN,

WAS born at *Leyden* in the Year 1558, of a conſiderable Family, his Father being one of the principal *Magiſtrates* of that City: He was educated under Cardinal *Groeſbeck*, Biſhop and Prince of *Liege*, and learn'd at the ſame Time to deſign of *Iſaac Nicholas*: He was but fifteen Years old, when the Civil Wars oblig'd him to leave his Country; he retir'd to *Liege*, finiſh'd his Studies, and there gave the firſt Proofs of the Beauty of his Mind: The Cardinal gave him Letters of Recommendation when he went to *Rome*, where he was entertain'd by Cardinal *Maduccio*. His Genius was ſo extenſive, that he at once apply'd himſelf to *Philoſophy*, *Poetry*, the *Mathematicks*, and *Painting*: He became a great Proficient in *Deſigning* under the Diſcipline of *Frederico Zucchero*; and acquired an Excellence in all the Parts of *Painting*, eſpecially in the Knowledge of the *Claro-Oſcuro*, by which he was reckon'd in *Italy*,

to be one of the moſt ingenious and univerſal Men of his Age: He lived at *Rome* ſeven Years, during which Time he perform'd ſeveral extraordinary Pieces; and then paſſing into *Germany*, was receiv'd into the Emperor's Service. After this, the Duke of *Bavaria*, and the Elector of *Cologn* employ'd him, and entertain'd him with Reſpect ſuitable to his Deſerts; but all the Advantages that he got by his Service in the Courts of Foreign Princes, could not detain him there; he had a Deſire to return into the *Low-Countries*, whereof *Alexander Farneſe*, Prince of *Parma*, was then Governor for the King of *Spain*, who made him his *Engineer* and *Painter:* He drew his Picture arm'd *Cap-a-pee*, which confirm'd his Reputation in the *Netherlands*. He was of ſo excellent a Diſpoſition, that being join'd with great Learning and Induſtry, made him belov'd by all the Court. After the Death of the Prince, he retired to *Antwerp*, where he adorn'd the principal Churches with his Paintings. The Archduke *Albert* (who ſucceeded in the Government of the *Low-Countries*) ſent for him to *Bruſſels*, and made him *Maſter of the Mint*; and tho' it took up much Time to officiate in that Poſt, *Otho* found Leiſure to exerciſe himſelf in his Profeſſion: He drew the Portraits at full Length of the Archduke, and the Infanta *Iſabella* his Wife, which were ſent to *James* I. King of *Great-Britain:* And to ſhew his Knowledge of *Polite Learning* as well as *Painting*, he publiſh'd ſeveral Treatiſes, embelliſhing them with *Cuts* of his own Deſigning, as *Horace*'s *Emblems*, *The Life of Thomas Aquinas*, and *The Emblems of Love*, which he perform'd with a great deal of Art and Grace. *Venius* dedicating the *Emblems of Profane Love* to the *Infanta Iſabella*, ſhe oblig'd him to do the ſame by *Divine Love*. *Lewis* XIII. *King of France* made him very advantageous Offers to tempt him to enter into his Service; but he would not leave his own Country, ſatisfying himſelf with the Character and Employments he there enjoy'd. He was the

firſt

firſt ſince *Polidore Caravaggio* that reduc'd the *Claro-Oſcuro* to a Principle of the *Art* of *Painting*. He had the Glory of Forming the Mind of *Rubens*, the *Apelles* of that Age, who perfected what *Venius* began, and the whole *Flemiſh School* learn'd it of him. *Otho* died at *Bruſſels May* 6, 1629, aged 71, according to ſome Authors; but others ſay he liv'd till 1634. He had two Brothers, *Gilbert*, who was an Engraver, and *Peter*, a Painter: He left behind him two Daughters, both excellent in their Father's Art; the Eldeſt, nam'd *Cornelia*, was married to a rich Merchant at *Antwerp*; the other *Gertrude*, who hath ſignaliz'd both her Love to his Memory, and her own Skill in *Painting*, by Drawing his Picture in the Manner as it is here repreſented in Print.

6. ADAM VAN OORT

WAS the Son and Diſciple of *Lambert Van Oort*, born at *Antwerp* in the Year 1557. He painted in large, and had the Reputation of being a Maſter, on Account of the many magnificent Deſigns, which are to be found in the Collections of the Curious. He was ſo full of Buſineſs, that he had not Time to travel out of his own Country: He was *Rubens*'s firſt Maſter; and having liv'd to the Age of eighty-four Years, died at *Antwerp*, and was there buried in 1641.

7. ABRAHAM BLOMAERT

WAS born at a Place call'd *Gorcum* in *Holland*, about the Year 1567. His Father *Cornelius Blomaert* was an Architect, whom he follow'd to *Utrecht*, where he was educated, and always liv'd: His Maſters were ſome ordinary Painters that he met with by Chance, and he look'd upon the Time he ſpent with them, as ſo much thrown away. He form'd a Manner to himſel-

himſelf after Nature, and as his Genius directed him: It was eaſy, fruitful, graceful, and univerſal: He underſtood the *Claro-Oſcuro*; the Folds of his Draperies were large, and had a good Effect; but his *Goût* of *Deſigning* had too much of his own Country in it. A great Number of Prints were done by the beſt Engravers after his Works. He died about eighty Years of Age in 1647, having three Sons, of whom *Cornelius* the youngeſt was an excellent Engraver.

He generally wrote his Name abbreviated in this Manner, Ab. Bl. in.

8. TOBY VERHAECHT,

BORN at *Antwerp* in the Year 1566, was an excellent Painter of Landſkips, and inſtructed *Rubens* in that Branch of the Art: He died in the Year 1631. The Picture from whence this Print was taken, was painted by *Octavio Venius*, ſpoken of before.

9. ADAM ELSHEIMER,

BORN at *Frankfort* upon the *Mayn*, in 1574, was the Son of a Taylor, and at firſt a Diſciple of *Philip Uffenbach* or *Oudenbach*, a Man of Senſe, who, aiming at a great many Things, had little Experience in the practical Part of the Art, tho' he was Maſter of the Theory. *Adam* having learnt of him as much as he could teach him, went to *Rome*, where he ſpent the Remainder of his Days. He was very ſtudious, and finiſh'd extremely every Thing he did: His Colouring was good, and his Compoſitions ingenious. Count *Gaude* of *Utrecht* grav'd ſeven Pieces after him with equal Fineneſs and Force: Several other Prints were engrav'd after his Works, Part of which he etch'd himſelf, and ſome were grav'd by *Madalain du Pas*, and others.

others. His Memory was ſo good, that having ſeen a Thing, he wou'd keep it in his Mind for ſome Time, and then paint it exactly, without deſigning it when he ſaw it: He was an excellent Artiſt in *Landskips*, *Hiſtory*, and *Night-Pieces* with ſmall Figures. His Works are very few, being hardly any where to be found but in the Cabinets of Princes. He was naturally of a melancholy Diſpoſition, his chief Amuſement being amongſt Tombs and Ruins: Tho' he liv'd in Reputation at *Rome*, and ſold his Pictures at high Prices, yet he took up ſo much Time in finiſhing them, that he could not ſell them for enough to anſwer the Expence of his Houſe; this encreas'd his Melancholy, ſo that he neglected his Buſineſs, and liv'd only upon what he cou'd borrow; by which Means he ran ſo far in Debt, that not being able to extricate himſelf out of it, he was thrown into Priſon, where he fell ſick; but tho' he was ſoon releas'd, his Diſtemper continued, which (with his Anxiety of Mind, occaſion'd by his Trouble and Diſgrace) carried him to his Grave in the Year 1610, aged 36. The *Italians* themſelves, who had a particular Eſteem for him, lamented his Loſs. *James Erneſt Thomas* of *Landau* was his Diſciple, whoſe Manner was ſo like his Maſter's, that his Pictures are often taken for *Elſheimer*'s.

Adam Elſheimer us'd this Mark, AÆ.

10. GUIDO RHENI

WAS born at *Bologna* in 1574; and having learn'd the Rudiments of Painting under *Dennis Calvert*, a *Flemiſh* Maſter, was refin'd and poliſh'd in the School of the *Carraches*. He chiefly imitated *Ludovico*'s Manner, becauſe he found more Grace and Grandeur in his Compoſitions, than in thoſe of his Kinſmen: He acquired ſome Skill alſo in *Muſick*, by the Inſtructions of his Father, an eminent Profeſſor of that Science. Great were the Honours he receiv'd from Pope *Paul* V. from all

all the Cardinals, and Princes of *Italy*; from the *French* King *Lewis* XIII. from King *Philip* IV. of *Spain*, and alſo from *Uladiſlaus*, King of *Poland* and *Sweden*; who (beſides a noble Reward) made him a Compliment, in a Letter under his own Hand, for an *Europa* he had ſent him. He was extremely handſome, and graceful in his Perſon; and ſo very beautiful in his younger Days, that his Maſter *Ludovico* in painting his *Angels*, took him always for his Model: Nor was he an Angel only in his Looks, if we may credit what the Chevalier *Gioſeppino* told the Pope, when he aſk'd his Opinion of *Guido*'s Performances, in the *Capella Quirinale*. *Our Pictures* (ſaid he) *are the Work of Mens Hands, but theſe are made by Hands Divine.* In his Behaviour he was modeſt, gentile, and very obliging; liv'd in great Splendor both at *Bologna* and *Rome*, and was only unhappy in his immoderate Love of Gaming: To which, in his latter Days, he had abandon'd himſelf ſo entirely, that all the Money he could get by his Pencil, or borrow upon Intereſt, being too little to ſupply his Loſſes, he was at laſt reduc'd to ſo poor and mean a Condition, that the Conſideration of his preſent Circumſtances, together with Reflections on his former Reputation, and high Manner of Living, brought on him a languiſhing Diſtemper, which occaſion'd his Death, in the Year 1642, and the 68th of his Age. There are ſeveral *Deſigns* of this great *Maſter* etch'd by himſelf.

He us'd for his Mark the initial Letters of his Name, G. R. *and ſometimes* G. R. F. *ſignifying* Guido Rheni Fecit. *In the Overthrow of the Giants, engrav'd by* Bartholomeo Coriolano, *are theſe Letters*, G. R. B. C. F.

II. Sir PETER PAUL RUBENS

WAS deſcended of noble Extraction, being Son of *John Rubens*, who held the Office of Counſellor in the Senate at *Antwerp*: The Civil Wars breaking out, oblig'd him to leave his Country, and retire to *Cologn*, in which City his Son was born *June* 28, 1577, upon the Feaſt of St. *Peter*, and St. *Paul*, and from thence was nam'd. The Care his Parents took of his Education, and the Vivacity of his Wit, made every Thing eaſy to him that he had a Mind to learn: He had ſo great a Genius, that 'twas thought his Merit would advance him to his Father's Poſt. But he had not reſolv'd upon any Profeſſion when his Father died; and the Troubles in the *Netherlands* abating, his Family return'd to *Antwerp*. He continued there his Studies, and at his leiſure Hours, diverted himſelf with Deſigning; feeling in himſelf a ſtrong Inclination to the Exerciſe of that Art, he was carried away by a ſecret Impulſe of Nature, who had ſow'd the Seeds of it deep in his Mind: His Mother perceiving his Deſire to improve himſelf in it grow every Day ſtronger, permitted him to learn to deſign of *Adam Van Oort*, a Painter of ſome Note; but when *Rubens* had been long enough with him to ſee that he was not for his Purpoſe, he remov'd to *Otho Venius*, who was not only a good Painter, but a Man of Wit, Maſter of the Principles of his Art, and well vers'd in other Kinds of polite Literature: Theſe good Qualities agreeing with *Rubens*'s Genius, the Maſter and Diſciple contracted an intimate Friendſhip; and this was the Occaſion of his giving himſelf up entirely to his Art, which he at firſt intended to learn only for his Amuſement, to which the Loſſes his Family ſuſtain'd in the Civil Wars, were no ſmall Inducement.

He learn'd with ſo much Eaſe, and work'd with ſuch Application, that 'twas not long before he equall'd his Maſter. He

only wanted to improve his Talent by Travel: To that End he went to *Venice*, and in the School of *Titian*, perfected his Knowledge of the Principles of Colouring. In this City he became acquainted with one of the Duke of *Mantua*'s Gentlemen, who propos'd to him, on Behalf of his Maſter, to enter into that Duke's Service in the ſame Quality. The excellent Paintings which were at *Mantua*, and of which *Rubens* had heard a great Character, were the chief Motives to his accepting this Propoſal. He ſoon grew in Credit at the Court of *Mantua*, where, having carefully ſtudied *Julio Romano*'s Works, he made no long Stay; but went from thence to *Rome*, and with the ſame Care applied himſelf to the Study of the *Antique*, the Works of *Raphael*, and every Thing that might contribute to perfecting him in his Art. What was agreeable to his *Taſte* he made his own, either by copying, or making Reflections upon it, which he preſently wrote down; and he generally accompanied thoſe Reflections with Deſigns drawn with a light Stroke of his Pen, carrying always about him two or three Sheets of Blank-Paper for that Purpoſe. While he was at *Rome*, he drew the Pictures for the Altar of the Church of *Santa Croce*, and others for the *Chieſa Nova*, belonging to the *Fathers* of the *Oratory*.

He had been ſeven Years following his Studies in *Italy*, when he receiv'd Advice that his Mother was dangerouſly ill: Upon which, he immediately took Poſt, and return'd to *Antwerp*.

Soon after he married *Katharine de Brents*, who liv'd with him but four Years: He lov'd her extremely, and when ſhe died, was ſo troubled at her Death, that he left *Antwerp* for ſome time, endeavouring to divert his Sorrow by a Journey to *Holland*. He went to *Utrecht*, to viſit *Hontorſt*, for whom he had a great Eſteem. *Sandrart*, who was then *Hontorſt*'s Diſciple, waited upon *Rubens* to all the Cities of *Holland*, who ſaid, that as they were on their Way from one Town to another, *Rubens* (ſpeaking of the Works of the Painters that he had ſeen

in

in his Journey) preferr'd *Hontorſt*'s Manner of Painting, and *Blomaert*'s Compoſitions, to any he had ſeen; and that he was ſo in Love with *Cornelius Polemburgh*'s Pictures in Little, that he deſired him to draw ſome for him. *Rubens*'s ſecond Wife was *Helena Forman*, who was of great Service to him when he painted the Figures of Women.

Rubens's Reputation ſpreading over all *Europe*, there was not a Painter but coveted ſomething of his Performance; and he was ſo importun'd on this Account, that he was forc'd to leave his Deſigns to be executed by his Diſciples, whoſe Pictures he touch'd over again with freſh Views, a lively Underſtanding, and a Readineſs of Hand, anſwerable to the Quickneſs of his Wit, which got him a good Eſtate in a ſmall Time: But there is ſo great a Difference between theſe Pieces, and thoſe that were entirely his own; that the former are an Injury to the Reputation of the latter.

Queen *Mary de Medicis*, Wife of *Henry* IV. King of *France*, being deſirous that *Rubens* ſhould paint the *Luxemburg* Galleries at *Paris*, invited him thither: At her Requeſt, he went to take a View of the Places, and draw his Deſigns for two of thoſe Galleries: The Hiſtory of that Queen's Life was intended for the Subject of one, and the Life of King *Henry* for the other. *Rubens* began firſt the Queen's Gallery, which he finiſh'd: But the King's Death happening ſoon after, hinder'd the compleating the Hiſtory of his Reign, towards which he had begun ſeveral Pictures. The Queen, who lov'd Painting, and deſign'd very neatly herſelf, oblig'd *Rubens* to draw two of the Pictures that were Part of her Story, in her Preſence, that ſhe might have the Pleaſure to ſee him paint.

While *Rubens* was at *Paris*, the Duke of *Buckingham* going thither, was taken with his good Senſe; and finding it to be equally ſolid and penetrating, he recommended him to the Infanta *Iſabella*, who made him her Embaſſador in *England*, to

negotiate a Peace with King *Charles* I. in the Name of her Nephew *Philip* IV. King of *Spain*, as well as in her own. He ſucceeded in his Embaſſy by concluding the Treaty; and during his Stay in *England*, he painted the Cieling of the *Banquetting-Houſe* at *Whitehall*; for which, the King paid him to the Value of three thouſand Pounds; and, in Conſideration of his great Merit, conferr'd on him the Honour of Knighthood. He ſold the Duke of *Buckingham* ſo many *Pictures*, *Statues*, *Medals*, and other *Antiquities*, that the Purchaſe amounted to ten thouſand Pounds. *Rubens*'s Character was ſuch, that the Duke got as much Honour by his Friendſhip, as *Rubens* did by the Duke's: For if the one was great in Favour, Riches, Power, and Dignities; the other was as great in Fame, Merit, Knowledge, and the Glory of being the Prince of his Profeſſion.

When he went to *Spain*, to give King *Philip* an Account of his Negotiation, he had alſo the Honour of Knighthood from him, beſides many magnificent Preſents: He drew the *Portraits* of the *Royal Family*, and copied ſome of *Titian*'s Works for his own Uſe.

While *Rubens* was in *Spain*, *Don John*, Duke of *Braganza*, (who was afterwards King of *Portugal*) being a Lover of Painting, and hearing much of *Rubens*'s Excellence in that Art, wrote to ſome Lords that were his Friends in the Court of *Madrid*, to deſire they would ſo order Matters, that *Rubens* might viſit him at *Villa Vitioſa*, the Place of his Reſidence. *Rubens* was well enough pleas'd with the Journey, and ſet out with a great Train, which ſome of the Duke's Friends giving him Notice of, he was ſo ſurpriz'd, that he ſent a Gentleman to meet him by the Way, and tell him, that the Duke his Maſter, being oblig'd to go from Home about an extraordinary Affair, deſir'd him not to come any farther; and that he would accept of fifty Piſtoles for the Charge he had been at in coming ſo far. *Rubens* refus'd the Money, ſaying, *He did not want any ſuch Supply, having*

having brought 2000 *along with him, which he intended to ſpend in the Duke's Court, in fifteen Days, the Time he had allotted for his Stay there.*

Sir *Peter* returning to *Flanders*, had the Poſt of Secretary of State conferr'd on him; however, he did not leave off his Profeſſion: The Extent of his Underſtanding being ſuch as to do the Duties of his Office, and to exerciſe himſelf in his Art. Thus loaden with Riches, and Honour, he liv'd ſeveral Years; till at length the Gout (with which he had been a long Time afflicted) flew up to his Stomach, and put an End to his Life, *May* 30, 1640, in the 63d Year of his Age. He left two Sons by his ſecond Wife; the eldeſt ſucceeded him in the Office of Secretary of State, and the other was ſufficiently provided for, by the Share of his Father's Eſtate, which fell to his Lot.

He was good natur'd and obliging; his Genius was full of Fire, his Senſe ſolid, and ſublime: He was univerſally learn'd; and for the Politeneſs of his Manners, and the Perfection of his Knowledge, he was belov'd and eſteem'd by Perſons of the beſt Rank. He ſpoke ſix Languages well, and when he wrote to Men of Learning, or made any Obſervations on his Art, he always did it in *Latin*.

Never Painter produced ſo many, and ſo great Compoſitions as *Rubens*: The Palaces of ſeveral Princes, and the Churches in *Flanders*, can give ſubſtantial Proofs of this Aſſertion. 'Tis difficult to determine where his fineſt Pieces are: There is hardly a Place in *Europe*, but has ſome Token of his Ability. However, the Cities of *Antwerp* and *Paris*, ſeem to be the Depoſitories of his moſt valuable Performances. The Criticks in Painting, as well as Painters who examine his Works with Care, will eaſily be convinced, that *Rubens* not only carried the Art of Painting to a very high Degree, but that he open'd a Way, which will lead thoſe that proceed in it to Perfection.

He

He had a great many good Diſciples, as *David Teniers*, *Van Dyck*, *Jordan*, *Jouſt*, *Soutmans*, *Diepenbeck*, *Van Tulden*, *Van Mol*, *Van Houck*, *Eraſmus Quillinius*, and others; of all whom, *Van Dyck* diſtinguiſh'd himſelf moſt, and did his Maſter moſt Honour.

Rubens at firſt propos'd to himſelf to imitate *Michael-Angelo de Carravaggio*'s Manner of Painting; but finding it too laborious, he left it, and form'd another more expeditious, and agreeable to his Genius.

One *Brendel*, a Painter, who was alſo a famous Chymiſt, coming to ſee him, aſk'd him if he would join with him in ſearching after the *Philoſopher's* Stone; telling him, to encourage him, he had little more to do to come at it, and they might both of them make their Fortunes by it: To which *Rubens* anſwer'd, *He came too late by above twenty Years, for he had himſelf found out the Philoſopher's Stone, by the Help of his Pencil and Colours.*

Abraham Janſens, a ſkilful Painter of *Antwerp* (but addicted to Lazineſs and Debauchery) complaining of Fortune, and being jealous of *Rubens*, gave him a Challenge; propoſing to him, to draw each a Picture, as a Trial of Skill, and to leave it to certain Criticks, to determine whoſe Performance was beſt: *Rubens* did not think fit to accept the Challenge, anſwering, *That he willingly yielded the Preference to him; that both of them ſhould continue to do their beſt, which he intended to the utmoſt of his Power, and no doubt the Publick would do them both Juſtice.*

12. FRANCIS SNYDERS,

BORN at *Antwerp* in the Year 1597, was a Diſciple of *Henry Van Balen*, his Countryman, but ow'd the moſt conſiderable Part of his Improvement to his Studies in *Italy*.

He

He painted all Sorts of *wild Beaſts*, and other *Animals*, *Huntings*, *Fiſh*, *Fruit*, &c. in great Perfection: He was often employ'd by the King of *Spain*, the Archduke *Leopold*, and other Princes, being every where much eſteem'd for his Works.

13. WILLIAM VAN NIEULANT

WAS born at *Antwerp*, in the Year 1584, and inſtructed in the Art of Painting by *Savery* at *Amſterdam*: He afterwards travell'd to *Rome*, and liv'd three Years with *Paul Brill*: During his Abode there, he painted the Ruins of *Rome*, and other Rarities, with great Exactneſs, and adorn'd them with many little Figures and Landſkips. He alſo perform'd well in *Aqua-fortis*, and was eſteem'd one of the beſt Poets of his Age. He left *Rome* in 1607, and after having ſpent ſome Time among the Artiſts at *Antwerp*, he return'd to *Amſterdam*, where he died in the Year 1635.

14. Sir ANTHONY VAN DYCK

WAS born at *Antwerp March* 22, 1599: He had his firſt Inſtructions from *Henry Van Balen*; but having ſeen the more admirable Works of *Rubens*, he left *Van Balen* to follow that great Maſter, whom he judg'd more worthy his Imitation. *Rubens*, charm'd with his Wit, conceal'd nothing from him that was neceſſary to poliſh, and make him a ſkilful Artiſt, being far from envying or ſeeking to nip his Glory in the Bud, as moſt others would have done: Whilſt he liv'd with this Maſter, there happen'd a Paſſage, which contributed not a little to his Reputation. *Rubens* having left a Picture unfiniſh'd, and going out contrary to Cuſtom, his Diſciples made uſe of that Opportunity to ſport and play about the Room, when one unfortunately ſtriking at his Companion with a *Maul-ſtick*, chanc'd

chanc'd to throw down the Picture; which receiving ſome Damage, as not being dry, the young Men were not a little alarm'd at it, well knowing how very angry their Maſter would be when he came to find his Work ſpoil'd: This made them uſe their beſt Endeavours to ſet Things right again; but finding all ineffectual, they had Recourſe (as their laſt Remedy) to *Van Dyck*, who was then at Work in the next Room, entreating him by all Means that he would touch up the Picture anew. He complying with their Requeſt, did as they deſired him, and left the Piece upon the *Eaſel*. *Rubens*, coming next Morning to his Work again, firſt went at a Diſtance to view his Picture (as is uſual with Painters) and having contemplated it a little, ſuddenly cried out, *He lik'd the Piece far better than the Night before!* The Occaſion of which being afterwards talk'd of, it not a little redounded to the Honour of *Van Dyck*, and encreas'd his Eſteem with his Maſter. Whilſt he liv'd with *Rubens*, he painted a great Number of Faces, and among the Reſt that of his Maſter's Wife, which is eſteem'd one of the beſt Pictures in the *Low-Countries*: He made two more admirable Pieces for his Maſter, one repreſenting the ſeizing of our *Saviour* in the Garden, and the other the crowning him with Thorns. Having finiſh'd theſe Pictures, he for his Improvement went to *Venice*, where he attain'd the beautiful colouring of *Titian*, *Paulo Veroneſe*, &c. and after a few Years ſpent in *Rome*, *Genoua*, and *Sicily*, return'd home to *Flanders*, with a *Manner* of Painting, ſo noble, natural, and eaſy, that *Titian* himſelf was hardly his Superior, and no other Maſter in the World equal to him for Portraits. The Prince of *Orange* hearing of his Fame, ſent for him to draw the Pictures of himſelf, his Princeſs and Children, which he perform'd to Admiration. No ſooner had theſe excellent Pictures appear'd in Publick, but the moſt conſiderable Perſons in *Holland* were ambitious to be drawn by the Hand of this curious Artiſt: The Nobility of *England*

England and *France* ſent likewiſe on Purpoſe for him, that they might participate of the ſame Happineſs; but ſo numerous were they, that *Van Dyck* not being able, with his utmoſt Induſtry, to content them all, drew only thoſe he had the moſt Reſpect for; who gratified him accordingly. Soon after Sir *Peter Paul Rubens* had left *England*, *Van Dyck* arrived here, and was preſented by Sir *Kenelm Digby* to King *Charles* I. who not only knighted him, but, as a particular Mark of his Eſteem, preſented him with a maſſy Gold Chain, and his Picture ſet with Diamonds, ſettled on him a conſiderable Penſion, and ſate very often to him for his Portrait.

He was a Perſon low of Stature, but well proportioned; very handſome, modeſt, extremely obliging, and a great Encourager of all thoſe of his Country who excelled in any Art, moſt of whoſe Pictures he drew with his own Hand, and which were engraven by the beſt Gravers of that Time, as *Bolſwaert*, *Voſterman*, *Pontius*, &c. and ſome were etched by himſelf. He married one of the faireſt and nobleſt Ladies of the *Engliſh* Court; whoſe Father, the Lord *Ruthen*, Earl of *Gowry*, being accuſed of a Conſpiracy againſt King *James* I. his Eſtate was confiſcated, ſo that he had no great Portion with his Wife, beſides her Beauty and Quality. He always went magnificently dreſſed, had a numerous and gallant Equipage, and kept ſo noble a Table in his Apartment, that few Princes were more viſited, or better ſerved.

Towards the latter End of his Life, growing weary of *Face-painting*, and being deſirous to immortalize his Name by ſome more glorious Undertaking, he went for *Paris*, in Hopes of being employed in the great Gallery of the *Louvre*; but not ſucceeding there, he returned hither, and by his Friend Sir *Kenelm Digby*, propoſed to the King to make Cartoons for the *Banquetting-Houſe* at *Whitehall*; the Subject of which was to have been the Inſtitution of the *Order* of the *Garter*, the *Proceſſion* of the

Knights in their *Habits*, and the Ceremony of their Inſtalment, with St. *George*'s Feaſt: But his Demand of 80,000 Pounds being judged unreaſonable, whilſt the King was treating with him for a leſs Sum, the Gout, and other Diſtempers, put an End to his Life, in the Year 1641; being the forty-ſecond Year of his Age; and was buried in St. *Paul*'s Cathedral. 'Tis probable he ſhortened his Days, by waſting his Spirits with too much Application to his Buſineſs, without which he could not have performed the vaſt Number of Pictures that came out of his Hands. *Hanneman* and *Remy* were his beſt Diſciples.

15. GERARD SEGERS

WAS born at *Antwerp* in the Year 1591, and bred up under *Abraham Janſens*, a Painter of Note in that City: At the Requeſt of ſeveral Lovers of the Art, he travelled to *Rome*, where, with great Diligence and Pains, he copied ſome of the Works of the moſt famous *Italian* Painters, which were eſteemed not much inferior to the Originals. After having ſtudied the Principles of his Art ſome Time, he gave himſelf up intirely to *Manfredi*'s Manner; and at laſt excelled him in the *Force* and *Union* of his *Colouring*. He was ſo raviſhed with the wonderful Paintings he there beheld, that he could not without great Difficulty be got thence; till Cardinal *Zapata*, the King of *Spain*'s *Embaſſador* at *Rome*, with great Importunity prevailed upon him to accompany him to *Madrid*, where he preſented him to the King, who conferred upon him ſeveral Honours, as a Mark of his Eſteem.

Segers, at his Return to *Antwerp*, finding that *Rubens*'s and *Van Dyck*'s Manners were generally approved of, he was obliged to change his own, or his Pictures would have lain upon his Hands: His good Senſe, and the Knowledge he had of his Art, made the Change eaſy to him, and he ſucceeded in his new *Stile*,

as

as may be ſeen by his Works in moſt of the Churches at *Antwerp*. He made for the Duke of *Newburgh* a Picture of the Bleſſed Virgin, which pleaſed him ſo extremely, that he rewarded him with a Gold Chain and a Medal, over and above the full Price of his Work. He built himſelf a ſtately Houſe at *Antwerp*, and adorned it with a great Collection of curious Paintings, gathered from all Parts, with great Coſt and Induſtry, and there peaceably ended his Days in the Year 1651, about ſixty Years of Age, leaving behind him a Son of his own Profeſſion.

16. ADRIAN VAN UTRETCHT

WAS born at *Antwerp*, *January* 12, 1599. His chief Excellency was in painting Fruit-Pieces, Birds, and Beaſts, either as alive or dead; his Works are in the Palaces of the Emperor, the King of *Spain*, and other Princes, and likewiſe in *Holland*: He had been in *France*, *Provence*, *Italy*, and *Germany*; but *Antwerp* was the chief Place of his Reſidence.

17. ADAM WILLAERTS,

BORN at *Antwerp*, in the Year 1577, was a neat Painter of Sea-Pieces, Ports, Havens, Rivers, Ships, Boats, Barks, and little Figures in them.

18. JOHN WILLIAM BAUUR, or BAURN,

A Native of *Strasburg*, was a Diſciple of *Frederic Brendel*, and had a great Genius; but the Force of his Imagination hindered his ſtudying the *Antique*, and beautiful Nature, and prevented his throwing off the barbarous *Goût* of his Country. In the Year 1637, the Duke of *Braſſignano* ſent for him to *Rome*, and entertained him in his Service: But his Studies were wholly

employed about *Architecture*, and *Landskip*. He took no Care to form a grand *Guſto* of Deſigning, or learn how to expreſs the *Naked*, which he performed but indifferently; but in painting *ſmall Figures* in *Diſtemper* on *Vellum:* His Pencil was light, his general Expreſſions and Compoſitions beautiful even to Sublimity. He ſtudied his *Trees* at *la Vigne Madame*; and the Palaces in and about *Rome*, were his Models for *Architecture*. From *Rome* he went to *Venice*, and afterwards into *Germany*, where he ſerved the *Emperor Ferdinand*. He etch'd himſelf *Ovid*'s *Metamorphoſes* from his own Deſigns, which make a Volume by themſelves: Beſides which, a great Number of Subjects taken out of the holy Scriptures, and other Hiſtories, were engraved by *Melchior Kuſſel*, and make another Volume of Prints: By theſe two Books may be formed a Judgment of the Extent of *Bauur*'s Genius. He died at *Vienna* in a ſhort Time after he was married, in the Year 1640.

He wrote his Name Guil. Baurn, *and ſometimes* Jo. Guil. Baurn.

19. NICHOLAS KNUPFER

WAS bred under *Emanuel Nyſen* at *Leipſick*. About the Year 1603, he lived at *Magdeburg*; and afterwards, in 1630, went to *Utrecht*, and reſided with the famous *Abraham Blomaert*, where he made ſeveral admirable Hiſtory Pieces for the King of *Denmark*, and other Princes and Perſons of Quality.

20. JOHN BYLERT

WAS born at *Utrecht*, of mean Parentage, being but the Son of a *Glazier*; yet advanced his own Fortune by his great Merit and Induſtry. His Deſigns are allowed to be good; his Figures were moderately large, and very ſoft.

21. JOHN VAN BALEN

WAS a good Painter both in Great and Small. After receiving his firſt Inſtruction from his Father *Henry Van Balen*, he was ſome Time in *Italy*; but *Antwerp* was the chief Place of his Reſidence, where he was born in the Year 1611.

22. ROWLAND SAVERY,

A Native of *Flanders*, was the Son of an ordinary Painter: His firſt Exerciſe in his Art was to imitate all Sorts of Animals after Nature; and he became ſo ſkilful in his Profeſſion, that the Emperor *Rodolphus* II. who had a good Taſte, took him into his Service, and ſent him to *Friuli*, to ſtudy Landſkips on the Mountains, in which he ſucceeded: His Deſigns are generally drawn with a Pen, and waſhed over with different Colours, as near as he could to Nature, in the Object he deſigned. He collected all his *Drawings* into a Book, which he carefully conſulted: This Book is now in the Emperor's Collection. *Giles Sadeler*, and *Iſaac* his Diſciple, engraved ſeveral of his Landſkips; the fineſt of them all is the Piece in which St. *Jerom* is repreſented. He was much eſteemed by the Lovers of the Art, and died at *Utrecht* in a good old Age.

23. HENRY VANDER BORCHT, *Senior*,

OF *Bruſſels*, was born in the Year 1583, from whence he was removed to *Germany*, on Account of the Troubles in his own Country, in 1586. After having learned the Rudiments of his Art of *Giles Valckenborgh*, he travelled into *Italy*, and at his Return lived at *Franckendael*, till the Year 1627, when he returned to *Francfort*. He was a great Lover of antique Curioſities, and other Rarities: The Earl of *Arundel* had him in great Eſteem for his valuable Collection of antient Pieces, and Medals, as alſo for his Painting.

24. JACOB BACKER,

A Native of *Haerlinge*, in the Year 1608, was an excellent Painter in Large, being a good Deſigner and Colouriſt, and underſtood the Naked perfectly well; he had alſo a happy Talent in painting Portraits, and *Amſterdam* was the Place of his Reſidence.

25. DEODATE DEL MONT

LIVED ſome Time with *Rubens*, and travelled with him to *Italy*, and other Parts, to increaſe his Experience. When *Rubens* parted from him, he gave him a Teſtimonial of his Abilities, by a publick Inſtrument. He was for ſeveral Years Painter and Architect-General to the Duke of *Newburgh*; he afterwards ſerved the Archduke *Albert*, and the Infanta *Iſabella*, in the ſame Quality, till his Death, which happened in the Year 1643.

26. DAVID TENIERS, *Senior*,

BORN at *Antwerp*, in the Year 1582, was firſt a Diſciple of *Rubens* in *Flanders*, and afterwards of *Adam Elſheimer* at *Rome*; by which Means, when he returned to *Antwerp*, he made a Mixture of *Rubens*'s and *Elſheimer*'s Manners: He excelled in Painting both great and ſmall Figures, as alſo in Landſkips; and died in the Year 1649.

27. ADRIAN VAN NIEULANT,

A Native of *Antwerp*, was firſt inſtructed by *Peter Iſaac*, and afterwards by *Francis Baden* at *Amſterdam*, in 1607, where he ſpent moſt of his Life. He was a good Painter in ſmall Figures and Landſkips; there are ſeveral fine Pieces extant of his doing, containing the Hiſtories of the Old Teſtament. He died in the 59th Year of his Age.

28. FRANCIS *of* PADUA,

SO named from the Place of his Nativity, was an admirable Painter of great Figures, very copious in his Inventions, and particularly excellent in Portraits, as appears by the Pictures of the Earl of *Arundel*, and his Counteſs, drawn by him. He lived ſometimes at *Rome*; but *Padua*, his native Place, was his chief Reſidence.

29. PETER FRANCHOYS

WAS a Painter of good Eſteem, born at *Malines*, and died the eleventh Day of *Auguſt*, 1654.

30. JOHN BOTH, *and* HENRY *his Brother*,

OF *Utrecht*, were both *Blomaert*'s Diſciples, and both of them very ſtudious and induſtrious in their Profeſſion: They went to *Rome*, where *Henry* applied himſelf to Landſkips, imitating the Manner of *Claude de Lorain*, and *John* ſtudied the drawing of Figures and Animals, in Imitation of *Bamboccio*'s Manner: Both of them ſucceeding in their ſeveral Kinds, they agreed to paint Pictures together; *John* drew the Figures and the Animals, and *Henry* the Landſkips, reconciling their Manners ſo well, that the Piece appeared to be but one Man's Doing: By this Means they finiſhed their Pictures with ſo much Eaſe, and ſold them ſo faſt, that they reſolved to continue their joint Labours; till *Henry* going Home one Night, fell into a Canal at *Venice*, and was drowned: After which, *John* returned to *Utrecht*, where he worked and lived with Reputation.

The ſudden Death of *Henry Both* was looked on as a Piece of divine Vengeance, for a Crime he was guilty of while he lived at *Rome*. He, with *Peter Van Laer*, (commonly called *Bamboccio*) and three other *Dutchmen* of their Acquaintance, having been found ſeveral Times eating Fleſh on the Banks of the *Tyber*, during the *Lent* Seaſon; a Prieſt, who had often admoniſhed them for ſo doing, ſurpriſed them at it once more, and ſeeing that fair Means would not do, threatened to put them into the *Inquiſition*: Both the Prieſt and the *Dutchmen* being very much exaſperated, they threw him into the River; and it was obſerved, that all theſe five *Hollanders* died by Water.

31. DAVID BECK,

A Native of *Delft*, in *Holland*, was both Painter and of the Bed-chamber to the Queen of *Sweden*, by whoſe Directions he drew the Pictures of the moſt illuſtrious Perſons in *Chriſtendom*.

32. GE-

32. GERARD HONTHORST,

BORN at *Utrecht*, in the Year 1592, was firſt a Diſciple of *Abraham Bloemaert*, and afterwards went to *Rome*, where having ſtudied *Deſigning*, he exerciſed himſelf with ſo much Application and Succeſs in Drawing *Night-Pieces*, that none ever equalled him: His Capacity being known to ſeveral *Cardinals*, he was employ'd by them to paint the Rarities that *Italy* at that Time afforded: And at his Return to *Utrecht* he drew ſeveral *Hiſtory-Pieces*, in which he likewiſe excell'd. He was a Man of ſuch Sobriety, and of ſo much Honour, that moſt of the young Men of Quality of *Antwerp*, were ſent to him to learn to *deſign*; he alſo taught the *Queen* of *Bohemia*'s Children: The *Prince Palatine*, and the four *Princeſſes* were his Diſciples; among whom, her Highneſs the *Princeſs Sophia*, and the Abbeſs of *Maubuiſſon* diſtinguiſh'd themſelves by their Skill in Painting. *Charles* the Firſt, King of *England*, invited *Honthorſt* to come to *London*, where he did ſeveral grand Performances for his Majeſty. When he return'd to *Holland*, he painted the *Prince* of *Orange*'s Houſes of Pleaſure; in which, he drew Abundance of Poetical Subjects, as well in *Freſco*, as in *Oil*; particularly in the Palace call'd *la Maiſon du Bois*, (the Boarded-Houſe) half a League from the *Hague*.

33. THOMAS WILLEBORTS BOSSAERT

WAS born at *Berghen op Zoom* in *Brabant*, in the Year 1613, and (according to the Examples of the great Painters that flouriſh'd at that Time) began to draw when very young in the Books that were intended for other Studies: Preferring his Pencil before all Things, he drew his own Picture, by the Reſemblance in a Looking-glaſs, ſo like, that thoſe that ſaw it

were aſtoniſh'd. This he did before he had the leaſt Inſtruction from any one, and at the Age only of twelve Years. His Parents perceiving this, ſent him to a Maſter that he might follow his own Inclination; but becauſe his firſt Maſter was but an indifferent Painter, and no Ways capable of ſatisfying his earneſt Deſire of Learning, he left him, and engag'd himſelf with *Gerard Segers*, under whoſe better Inſtruction, Art perfected what Nature began; proving a moſt accompliſh'd Artiſt, after four Years Practice. *Antwerp* being at that Time the Seat of Arts, and where was a Conflux of the moſt eminent Painters, he thought it a Place moſt worthy of his Reſidence, and the fitteſt for him to improve in. There he made ſuch a Number of magnificent Pieces, as gave new Splendor to the ancient Beauty of that wealthy City. *Henry Frederick*, Prince of *Orange*, in the Year 1642, and his Son Prince *William*, employ'd him in their Service for ſeveral Years; in which Time, he made thoſe excellent Pieces, which were to be ſeen at the ſaid Prince's Palace at the *Hague*, and other Parts of *Holland*: Having painted moſt Perſons of Quality that were then living. That great Piece of his, at the *Hague*, is moſt admirable, where he repreſents *Mars* the God of War on one Side, ſtirr'd up and provok'd by the Furies: And on the other Hand, Peace and Concord, ſtriving gently to appeaſe and reſtrain him. The Martyrdom of St. *George* in the great Church is alſo an excellent Piece. He died in the Flower of his Age, and his Loſs was much lamented by all that were acquainted either with his Perſon or Abilities.

34. BONAVENTURE PETERS,

A Native of *Antwerp*, in the Year 1614, had an excellent Faculty in *Sea-Pieces*, ſometimes repreſenting a calm Sea, full of Ships and Galleys riding, with Pendants and Streamers diſplay'd

diſplay'd as it were in Triumph: Sometimes an outrageous Storm, in which the furious Winds, and foaming Billows, ſeem to contend with each other for Victory, while ſome ſhatter'd Bark or ſinking Ship is the Sacrifice that muſt appeaſe their Wrath. His *Sea-Fights* are alſo very natural, in which he obſerved, as to his Deſign, an exact Order and Decorum, amidſt a ſeeming Confuſion of Fire, Smoke, Blood, Wrecks, and Splinters of Ships, *&c.* He alſo painted Proſpects of Towns, Caſtles, *&c.* exceedingly well.

35. FRANCIS WOUTERS

WAS born at *Lyere*, in the Year 1614, and bred up in the School of *Rubens*. He was a good Painter of *Figures in Small*, chiefly *Naked*; as alſo of *Landskips*. His Merits promoted him to be principal Painter to *Ferdinand* II. Emperor of *Germany*: With whoſe Embaſſador he travell'd into *England*; and upon the Death of his Imperial Maſter, was made Gentleman of the Bed-chamber, and chief Painter to King *Charles* II. then Prince of *Wales*. He liv'd a conſiderable Time at *London* in great Eſteem; and at length retiring to *Antwerp*, died there.

36. DANIEL SEGERS

WAS a Native of *Antwerp*, Brother to *Gerard Segers*, and a Diſciple of *John Brugel*. He had not his Equal, either among the Ancients or Moderns for painting Flowers, which appear as lively and gay as Nature herſelf produces them in the *Spring*, when *Flora* and *Pomona* ennamel the Fields and Gardens; his Flowers excelling thoſe of Nature, in this, that his Roſes wither not, but always keep their bluſhing Beauty, his Violets never loſe their Purple, nor his Lillies their ſnowy Whiteneſs, but have receiv'd a Kind of Immortality from his

Hand. Having a Deſire to enter himſelf into the Society of the *Jeſuits*, he was admitted into their Convent at *Antwerp* as a Lay-Brother: His Superiors deſiring to make Advantage of his Induſtry, ſet him to paint thoſe Hiſtories of their *Society*, which are to be ſeen over the Chairs of Confeſſion in their Church at *Antwerp*. At *Rome* he drew the moſt remarkable Rarities that he ſaw either in the Palaces or Gardens there. His Works are no where to be found but in Princes Cabinets, particularly in thoſe of the Emperor, and the Archduke *Leopold*, or elſe among the *Jeſuits*. *Henry Frederick*, Prince of *Orange*, was ſo deſirous to have ſomething of his Hand, that he ſent his Painter *Willeborts* on Purpoſe to *Antwerp* to procure ſome. *Segers*, by Permiſſion of his Superiors, made him a Preſent of an Oval Baſon fill'd with Flowers, upon which he painted here and there ſeveral Butterflies, and other little Inſects, ſo curiouſly as to add much Beauty to the Picture: The Prince was ſo pleas'd with it, that he ſent the Society ten maſſy Pieces of fine Gold, in Form of Oranges richly enamell'd, and a Painter's Pallet, with ſeveral Handles for Pencils, all of fine Gold, to the Painter himſelf. The Princeſs of *Orange* had alſo preſented her the Picture of an Oval Baſon full of Flowers, mingled with Branches of the Orange-tree laden with Oranges, with which ſhe was ſo taken, that ſhe ſent the *Fathers* a *Croſs* of *Gold* ennamell'd, of above a Pound Weight.

37. PETER SNAYERS,

BORN at *Antwerp* in the Year 1593, was a good Painter of Landſkips and Battles, both in Great and Small. He reſided chiefly at *Bruſſels*, being Painter to the *Archduke Albert*, and the *Infanta Iſabella his Wife:* He was likewiſe a Domeſtick of his Highneſs the Prince, *Cardinal Infant* of *Spain*, and ſerv'd ſeveral other Princes.

38. JAMES VAN ES

WAS an excellent Painter of Fruit-Pieces, Fiſh, Birds, and Flowers, all which he perform'd extremely well. He liv'd for the moſt Part at *Antwerp*, the Place of his Nativity.

39. ADRIAN DE BIE,

A Native of *Lyere*, in the Year 1594, was a Painter of good Eſteem for great Figures, and other Deſigns, and Father of the original Author of this Book, who liv'd a long Time in *Italy*.

40. ADRIAN VAN VENNE,

BORN at *Delft* in the Year 1599, had his firſt Inſtructions at *Leyden*, under *Simon Valck*, and *Jerom Van Dieſt*: Leaving his Maſter, he exercis'd himſelf in his own Study, where he perform'd a great Number of excellent Pieces for the King of *Denmark*, his Highneſs the Prince of *Orange*, and divers other Princes, and Men of the greateſt Rank; but his beſt Works are in Black and White. He was alſo a good Poet, as appears by the Books he wrote, and the *Hague* was his chief Reſidence.

41. JAMES JORDAENS,

COmmonly call'd *Jordaens* of *Antwerp*, was born in that City, *May* 19, 1594, and learn'd the Principles of his Art of *Adam Van Oort*. He alſo ſtudied the Works of the other famous Painters of that City, and made ſuch nice Obſervations on Nature, that the Manner he form'd to himſelf, acquired him

him the Reputation of being one of the greateſt Maſters in the *Low-Countries*. He wanted only to have been at *Rome*, as he ſhew'd himſelf by his Eſteem of the *Italian* Painters, and by the Pains he took to copy *Titian*, *Paolo Veroneſe*, the *Baſſans*, and *Caravaggio*'s Works, wherever he met with them. He was hinder'd from travelling thither by an early Marriage, which he contracted with his Maſter *Adam Van Oort*'s Daughter. His Talent was for large Pictures; his Manner ſtrong, ſweet, and faithful. 'Tis ſaid that *Rubens*, whoſe beſt Principles he had made himſelf entirely Maſter of, and for whom he work'd, fearing he would excel him in Colouring, employ'd him a long Time to make large *Cartoons* for *Tapeſtries*, in Diſtemper, after Sketches in Colours of *Rubens*'s own doing. Theſe Tapeſtries were for the King of *Spain*, and *Jordaens*, by a contrary Habitude, weaken'd his Knowledge in the Principles of Colouring, which before was ſtrong, and repreſented the Truth of Nature in a wonderful Degree. He perform'd many excellent Pieces in *Antwerp*, and other Cities of *Flanders*, as alſo for the Kings of *Denmark* and *Sweden*, as well as other Princes, and great Men. He was indefatigable in his Labours, and all his Recreation was the Company of his Friends, whom he viſited in the Evening; his pleaſant Humour being a great Relief to the Fatigues of his Profeſſion. He died at the Age of eighty-four, in the Year 1678.

42. GASPAR DE CRAYER,

WAS born at *Antwerp*, in the Year 1585, and receiv'd his firſt Inſtructions from *Raphael Coxcii:* He liv'd chiefly at *Bruſſels*, and at length ſurpaſs'd his Maſter in the Art of Painting, being reckon'd one of the beſt Painters of his Time. The moſt conſiderable *Abbeys* in the *Low Countries* were adorn'd with his Works: In that of *Vicoigne* is a Piece fifteen

fifteen Feet high, extremely well done (encompaſs'd by a Border of Marble) repreſenting the Paſſion. In that of St. *Dennis* near *Mons*, is another, exhibiting the Manner of Beheading that Saint: And at *Oſtend*, St. *Peter*'s Fiſhing; beſides a great Number of excellent Pieces at *Bruſſels*. His Picture of Prince *Ferdinand*, as big as the Life, is eſteem'd the beſt of his Performances, which was ſent by that Prince, to his Brother the King of *Spain*: Beſides the Applauſe that *Crayer* receiv'd for this curious Piece, he was rewarded with a Gold Chain and a Medal, with a Yearly Salary during his Life. The Archduke *Leopold* being made Governor of the *Low-Countries*, employ'd him in divers Deſigns, about the Year 1648, which he perform'd to his entire Satisfaction.

43. Sir BALTHAZAR GERBIER,

A Native of *Antwerp*, in the Year 1592, liv'd a long Time in *Italy*, and was afterwards Painter to the Duke of *Buckingham*; who, perceiving he was a Man of very good Senſe, as well as a good Painter, recommended him ſo zealouſly to King *Charles* I. that he invited him to his Court, knighted him, made him *Maſter of the Ceremonies in England*; and at length, in 1630, ſent him to *Bruſſels*, where he a long Time reſided in Quality of *Agent* for the King of *Great-Britain*.

44. LEONARD BRAMER,

BORN at *Delft*, in the Year 1596, liv'd ſome Time in *Italy*, in the Court of the Prince of *Farneſe*, where he perform'd ſeveral Pieces both in Great and Small, for him and Cardinal *Schalie*. From *Italy* he return'd to *Delft*, and made ſeveral Pieces at *Ryſwick* for his Highneſs *Frederick Henry*, then Prince of *Orange*, Count *Maurice* of *Naſſau*, and other Princes.

45. COR-

45. CORNELIUS POULENBOURGH,

A Native of *Utrecht*, about the Year 1590, was a Diſciple of *Abraham Blomaert*, and afterwards, for a long Time, a Student at *Rome* and *Florence*; ſtudying the Works of *Raphael*, and other eminent Maſters, for Figures, and in his Landſkips copying the Manner of *Adam Elſheimer:* At laſt having ſtudied Nature, he form'd a particular Stile, and following his Genius, he altogether practis'd *ſmall Figures*, *naked Boys*, *Landskips*, *Ruins*, &c. which he expreſs'd with a Pencil very agreeably, as to the colouring Part; but generally attended with a little Stiffneſs, the (almoſt inſeparable) Companion of much Labour and Neatneſs. When he returned to *Holland*, he work'd very aſſiduouſly to make himſelf known. *Charles* I. King of *England*, having ſeen ſome of his Pieces, invited him to his Court, and at his Coming to *England*, in the Year 1637, allow'd him an annual Penſion: He afterwards return'd to *Utrecht*, where he had ſo much Buſineſs, that he could not go through with it. His Pictures being portable, were ſent for from all Parts; and *Rubens* liked his Manner ſo well, that he deſired ſome of his Pieces, which *Sandrart* undertook to ſend him. He died at the Age of ſeventy-ſeven, in 1660. His Works are to this Day eſteemed all over *Europe*.

46. ERASMUS QUELLINIUS,

OF *Antwerp*, was born *November* the 19th, in the Year 1607. He at firſt profeſs'd himſelf a *Philoſopher*; but he loved *Painting* ſo much, that he was forced to give Way to his Inclination, and change his Profeſſion. He learned his Art of *Rubens*, and became a very good Painter. He did ſeveral grand Performances in *Antwerp*, and the Places thereabouts, for Churches

Churches and Palaces; and tho' he aimed at nothing more than the Pleaſure he took in the Exerciſe of Painting, yet when he died, he left behind him a general Eſteem of his Skill, and a wonderful Character of Merit in his Art; being a very good *Philoſopher*, an excellent *Painter* both in Great and Small, and well ſkilled in *Architecture*, and *Perſpective*.

47. JOHN COSSIERS

WAS born at *Antwerp* in the Year 1603, and received his firſt Inſtructions under *Cornelius de Vos*, became at length an excellent Painter, as is evident by the Pieces he made for ſeveral Churches, the *King* of *Spain*, the *Prince Cardinal*, the *Archduke Leopold William*, and divers other Princes and great Men of that Time.

48. DAVID BALLII

RECeived his Birth at *Leyden*, where he liv'd a conſiderable Time. He was a very good Painter of *Portraits*, and deſigned well with a Pen.

49. HERMAN SAFTLEVEN,

BORN at *Rotterdam*, in the Year 1609, was a very good *Landskip-Painter:* At firſt he painted *Boors*, both *Men* and *Women*, *Farm-houſes*, &c. but his chief Delight was afterwards wholly in *Landskips*. His uſual Reſidence was at *Utrecht*.

50. JOHN VAN BRONCHORST

WAS born at *Utrecht*, in the Year 1603, and at firſt learned of ſome Painters upon Glaſs; but they being but ſorry Artiſts, he received no great Benefit by their Inſtruction: However, by his great Diligence and Obſervation, he became a ſkilful Maſter, and good Deſigner, as his Works manifeſt.

51. ABRAHAM VAN DIEPENBEKE,

A Native of *Boiſleduc*, ſurpaſs'd all that were his Contemporaries in painting upon Glaſs (an Art which in theſe latter Ages has much declined:) He afterwards entered the School of *Rubens*, and became one of his beſt Diſciples. His *Invention* was eaſy and ingenious: The Prints that were graved after his Works are Proofs of it; and among others, thoſe he made for a Book, entitled, *The Temple of the Muſes*, which Performance is alone ſufficient to ſerve for an Encomium on this Painter. *Antwerp* was the chief Place of his Reſidence.

52. PETER DANCKERSE DE RY,

BORN at *Amſterdam* in the Year 1605, was principal *Portrait-Painter* to his Majeſty *Uladiſlaus* (of that Name the fourth) King of *Poland* and *Sweden*.

53. DANIEL VAN HEIL

WAS born at *Bruſſels* in the Year 1604, a good Painter of *Landskips*, *Cities*, and *Houſes on Fire*, &c. being well known and eſteemed by the Criticks in Painting.

54. JAMES D'ARTHOIS,

BORN at *Bruſſels* in the Year 1613, where he ſpent moſt Part of his Life. He painted *Landskips* both in Great and Small, in ſuch a Manner, that they were eſteemed the moſt Pleaſant of that Kind in *Flanders*.

55. PETER VAN LINT

WAS a good Painter in *Portraits*, both in Great and Small; in *Hiſtory* Sacred and Profane; working both in Oil and Diſtemper. He was employed for ſeven Years in the Service of *Cardinal Gevaſius*, Biſhop of *Oſtie*, and other Perſons of Diſtinction; particularly in the Chapel of *Santa Croce*, in the Church of *Madona del Popolo* at *Rome*: He ſent ſome of his Pictures as a Preſent to the King of *Denmark*. He was born in the Year 1609, commenced his Studies in 1619, and reſided chiefly at *Antwerp*, the Place of his Nativity.

56. NICHOLAS DE HELT STOCADE,

BORN at *Nimeguen* in the Year 1614, lived ſome Time at *Rome*, and afterwards at *Venice*; thence he travelled into *France*, where he gained ſuch Eſteem by his Works, that he was received into the Service of his *Moſt Chriſtian Majeſty*.

57. GONZALO COQUES,

A Native of *Antwerp* in the Year 1618, was brought up by *David Ryckaert* the Elder, his Father-in-Law; under whom he improved ſo much, that King *Charles* the Firſt of *England*, the Duke of *Brandenburgh*, and the Prince of *Orange*,

took particular Notice of him, and employed him. His Deſigns are excellent, and his Pictures in Small admirable.

58. DAVID TENIERS, *Junior*,

WAS born in the Year 1610, and brought up by his Father, proving a moſt excellent Painter in ſmall *Figures*, and *Landskips*. He made a great Number of remarkable Pieces for the King of *Spain*, and other Kings; as likewiſe for the Archduke *Leopold William*, the Biſhop of *Gaunt*, *William* Prince of *Orange*, and other Princes, Great Men, and Lovers of the Art. That Picture of his is much commended which he made for the Archduke *Leopold*, the Subject of which is the rich Miſer in the Goſpel, whom he repreſents carefully ſurveying his Bags of Gold, and turning over his Deeds and Writings; his Wife as carefully ſitting by him, and ſcrupulouſly weighing each Piece of Gold that ſeems ſuſpicious: In it is to be ſeen the Effects of ſordid Covetouſneſs, *viz.* An anxious Care of preſerving, without any chearful Enjoyment of their great Abundance, whilſt Death unſeen to both ſtands behind, holding forth an Hour-glaſs, whoſe Sand is almoſt quite run out. He deſigned well; his Manner was firm, and his Pencil light: As for copying other Mens Works, he was a perfect *Proteus*: He transformed himſelf into as many Maſters as he undertook to copy, all whom he counterfeited ſo exactly, that to this Day it is hard to diſtinguiſh the Copy from the Original, in all his Pieces of that Kind. The Archduke *Leopold* made him *Director* of his Paintings, and by his Means the Pictures in his Gallery were engraved.

59. ROBERT

59. ROBERT VAN HOECK,

BORN at *Antwerp*, was by the King of *Spain* made *Comptroller* of the *Fortifications* in the *Low-Countries*. He was an extraordinary Artiſt in ſmall *Figures*; his Pictures being in great Eſteem with the Lovers of the Art, and other eminent Perſons.

60. JOHN BAPTIST VAN HEIL,

BRother of *Daniel* and *Leo Van Heil*, and a Native of *Bruſſels*, in the Year 1609, was a good Painter of Pieces of *Devotion*, *Poetical Fictions*, and *Hiſtories*, and likewiſe *Portraits*.

61. JOHN PHILIP VAN THIELEN,

LORD of *Couwenbach*, was born at *Malines* in the Year 1618, being a Diſciple of *Daniel Segers* the *Jeſuit*; he afterwards became a very good Flower-Painter, and his Works were held in great Eſteem.

62. PETER MEERTE,

A Painter of good Reputation at *Bruſſels*, as his Pieces (to be ſeen in the *Churches* and *Halls* belonging to the ſeveral Companies in that City) do ſufficiently teſtify.

63. JOHN PETERS

WAS born at *Antwerp*, in the Year 1624, where he continued moſt Part of his Life: He practiſed the Manner of his Brother *Bonaventure Peters*, being famous for *Sea-Pieces*, *Calms*, *Tempeſts*, and *Sea-Fights*; alſo *Towns*, *Caſtles*, &c. His Pictures were greatly eſteemed by the Lovers of the Art, and other great Men.

64. JOHN VANDEN HECKE

WAS a Painter of Note for Great and Small *Figures*, *Flowers*, *Fruit*, *Animals*, and other Deſigns, which were well eſteemed: After he had ſpent ſome Time in *Italy*, in the Service of the Duke of *Bracciano*, he returned to *Antwerp*, and there ended his Days.

65. LUKE FRANCHOYS,

A Native of *Malines*, was a ſkilful Painter, and renowned for great Deſigns, and likewiſe *Portraits*.

66. CHARLES VAN SAVOYEN

WAS born at *Antwerp*, but lived for the moſt Part in *Holland*: He was an extraordinary *Artiſt* in *Small*, eſpecially *naked Figures*, which were held in great Eſteem.—— *This Head is of his own Etching.*

67. PETER VAN BREDAEL,

A Native of *Antwerp*, in the Year 1630, had a very agreeable Manner of Painting: He lived ſome Time in *Spain*, and other *Provinces*.

68. HENRY VANDER BORCHT, *Junior*,

WAS born at *Franckendael*, in the *Palatinate*, from whence (on Account of the Wars) he removed to *Franckfort*, in the Year 1636. The Earl of *Arundel* paſſing that Way in his Embaſſy to the *Emperor*, took him with him to *Vienna*, and employed him in *Italy*, with Mr. *Peti*, in collecting what *Rarities* could be there procured; and afterwards brought him to *England*, where he continued in the ſaid Earl's Service till his Death; after whoſe Deceaſe he was preferred to the Service of King *Charles* II. then Prince of *Wales*. After having lived a conſiderable Time at *London*, in great Eſteem, he went to *Antwerp*, where he died. His Father (of the ſame Name) was likewiſe very much valued by the Earl of *Arundel*, for his fine Collection of *Rarities*, and *Antique Curioſities*.

69. JOHN MEYSSENS

WAS born at *Bruſſels*, *May* 17, 1612, but his uſual Reſidence was at *Antwerp*; where, beſides many Things which he painted to the Life with ſingular Judgment, he traded much in making and ſelling *Prints*, in the Knowledge whereof he was very ſkilful; and to all which (as you ſee in many Plates of this Book) he uſually put his Name in this Manner, *Jo. Meſſens excudit*. It may be obſerved likewiſe, that many of the *Heads* in this Collection were painted by him.

70. GEORGE VAN SON,

AN excellent Painter of *Fruit* and *Flowers* at *Antwerp*, where he was born in the Year 1622.

71. JOHN BAPTIST VAN DEYNUM,

BORN at *Antwerp*, in the Year 1620, was excellent at painting *Portraits* in Small, *Landkips*, and other Figures in Miniature. He was honoured by the City of *Antwerp*, with the Command of a Company of their *Trained Bands*, in the Quality of *Captain*.

72. JOHN VAN KESSEL,

A Native of *Antwerp*, in the Year 1626, was a curious Painter of *Flowers*, *Inſects*, &c. and his Pictures were much eſteemed.

73. HENRY BERCKMANS,

BORN at *Clunder* near *Willemſtadt*, was the Diſciple of *Wouverman*, the famous *Battle-Painter* at *Haerlem*, and of *Thomas Willeborts*, and *James Jordaens* at *Antwerp*. His Pieces are much valued, eſpecially his Faces, done from the Life. He lived at *Middleburgh* in *Zealand*.

74. SIMON VOUET

WAS born at *Paris*, *Jan.* 8. 1582. He was the Son and Diſciple of *Laurence Vouet*, an ordinary Painter: But by his Studies elſewhere, he acquired ſuch Skill in his Art, that at

at twenty Years old, *Monſieur de Sancy*, who was going Embaſſador to *Conſtantinople*, took him in his Retinue, to draw the *Grand Seignior*'s Picture, and the moſt conſiderable Places about *Conſtantinople:* But *Vouet*, at his Arrival, finding the Difficulty of performing his Deſign, by Reaſon of the *Turkiſh* Laws, was forced to take a quite different Method from the uſual Practice, and to imprint in his Mind, by the Force of Imagination, the *Sultan*'s Viſage, as he obſerved it in his attending the Embaſſador at his Audience, and at other Times; which he did with ſo much Accuracy, that his Draught of it afterwards, when retired to his Chamber, according to thoſe Ideas he had before conceived, appeared to reſemble the Original as exactly to the Life, as if the *Sultan* had ſat on Purpoſe for it. This was looked upon to be ſo extraordinary an Effect of Ingenuity, that he was richly rewarded for it: And it was ſo generally eſteemed and applauded by Men of Judgment, that divers Copies were made of it by ſeveral eminent Hands. Having drawn ſome other *Portraits* at *Conſtantinople*, he took Shipping for *Venice*, and afterwards went to *Rome*, where he ſtaid fourteen Years; in which Time he made ſo conſiderable a Progreſs in his *Art*, that beſides the Favours which he received from Pope *Urban* VIII. and the *Cardinal* his Nephew, he was choſen *Prince* of the *Roman Academy of St. Luke.* During his Abode at *Rome*, he married *Virginia Vezzo Vellatrano*, a Lady of extraordinary Beauty, and ſkilful in Painting, as appears by many excellent Prints, that were done after her *Deſigns. Lewis* XIII. King of *France* (who allowed him a Penſion during his Abode at *Rome*) ſent for him in the Year 1627, to work in his Royal Palaces, and above all at *Luxemburgh:* So that by Command of his natural *Prince*, he was obliged to leave *Rome*, and its Glories, and return to *France*; having left behind him ſeveral Monuments of his Pencil, which were held in equal Reputation with ſome of the beſt in *Italy*, and placed as a

Teſtimony thereof, in the Church of St. *Peter* at *Rome*; where nothing that is common, is ſuffered to come. He no ſooner arrived in *France*, but the King made him his principal Painter: He practiſed both in *Portraits* and *Hiſtories*, and furniſhed ſome of the Apartments of the *Louvre*, the Palaces of *Luxemburgh*, and St. *Germain*'s, the Galleries and Chapel of Cardinal *Richlieu*; and alſo his Caſtle of *Ruell*, the *Queen*'s Baths, and the *Mareſchal d'Effiat*'s fine Houſe at *Chilly*,

He drew *Portraits* in *Crayons* and *Paſtels* with ſuch Facility, that the King admired and delighted to ſee him work: He alſo learned of him to deſign, in which his *Majeſty* made a wonderful Progreſs in a little Time; drawing ſeveral *Portraits*, very much reſembling ſome of the moſt conſiderable Perſons at Court; which he beſtowed among his Favourites, after he had taken the Pleaſure of doing them.

Charles I. King of *England*, had ſo great a Regard for him, that he endeavoured by many Sollicitations to get him into his Service; but could not prevail: Yet *Vouet* ſent him ſome of his *Pieces*, as an Acknowledgment of his Reſpect and Veneration for ſo great a Prince.

While he was at *Rome*, he imitated *Caravaggio* and *Valentino*'s *Manner*; but when he came to *Paris*, he was ſo fully employed, that he formed a *Manner* to himſelf, more expeditious by great *Shadows* and general *Tints*; which he made uſe of, and ſucceeded in the better, becauſe his Pencil was briſk, lively, and light. It would be a Matter of wonder to think what a prodigious Number of Pictures he drew, if we did not know that he had a great many Diſciples, whom he bred up in his *Manner*; who were ſkilful Painters, and executed his *Deſigns* with Eaſe, tho' they were not finiſhed ſo well as they ſhould have been.

France is indebted to him for deſtroying the inſipid and barbarous *Manner* that then reigned, and for introducing a *Goût*; in

in which he was aſſiſted by *Blanchart*. The Novelty of *Vouet*'s *Manner*, and the kind Reception he gave every Body that came to him, made the *French* Painters, his Contemporaries, fall into it, and brought him Diſciples from all Parts; as well thoſe who profeſſed the other *Arts* depending on *Deſign*, as thoſe who ſtudied the *Art* of Painting only. Moſt of the Painters, who have ſince been any ways famous in their Profeſſion, were bred up by him; as *Le Brun*, *Perrier*, *Peter Mignard*, *Chaperon*, *Perſon*, *Le Sueur*, *Corneille*, *Dorigny*, *Tartebat*, *Belli*, *du Freſnoy*, and ſeveral others, whom he employed in making the Ornaments of his Pieces, and *Deſigns* for *Tapeſtries*; as *Juſte d'Egmont*, *Vandriſſe*, *Scalberg*, *Fatel*, *Bellin*, *Van Boucle*, *Belle-Ange*, *Cottelle*, &c. without reckoning a great Number of young Perſons, who learned to *deſign* of him. *Dorigny*, who was his Son-in-Law, as well as his Pupil, graved the greateſt Part of his Father-in-Law's Works. *Vouet*, rather ſpent with Labour than with Years, died in 1641, in the fifty-ninth Year of his Age. He had a Brother, whoſe Name was *Aubin Vouet*, who painted after his *Manner*, and was a tolerable Performer.

Vouet's Works were agreeable in Compariſon with thoſe that had hitherto been done in *France*; but he was every where a *Manneriſt*: His greateſt Perfection was in his agreeable *Colouring*, and his briſk and lively *Pencil*; being otherwiſe but indifferently qualified: He had no *Genius* for *Grand Compoſitions*, was unhappy in his Invention, unacquainted with the *Rules* of *Perſpective*, and underſtood but little of the *Union* of *Colours*, or the *Doctrine* of *Lights* and *Shadows*: The *Paſſions* of the *Soul* are not at all expreſs'd in his *Figures*, and he contented himſelf with giving a certain Air to his *Heads*, which had no Meaning in it. His *Cielings* are the beſt Part of his Performances, and ſhewed his Diſciples the Way to make finer than any *France* had ever ſeen before.

He had one Advantage above other Painters: There never was a Maſter, whoſe *Manner* made ſuch an Impreſſion on the Minds of his Diſciples, and was ſo generally followed by them. But it muſt be owned, that if this *Manner* deſtroyed the inſipid *Goût* in *France*, it introduced one ſo unnatural, ſo wild, and (being eaſy) ſo univerſal, that his Diſciples, and moſt of the *French* Painters have been debauched by it: They can hardly get rid of it to this Day. But it is believed *Vouet* followed his Intereſt more than his Judgment, in forming that expeditious *Manner* already mentioned.

75. PETER TESTA

WAS born at *Lucca*, in the Dukedóm of *Florence*, in the Year 1611; and having laid the Foundations of Painting at Home, went very poor in a Pilgrim's Habit to *Rome*; and ſpent ſome Time in the School of *Domenichino*, but afterwards fixed himſelf in that of *Peter Cortona*. He was ſo indefatigable in his Studies, that there was not a Piece of *Architecture*, a *Statue*, a *Baſs-Relief*, a *Monument*, or the leaſt *Fragment* of *Antiquity*, in, or about *Rome*, that he had not deſigned and got by Heart. His Manner of Living was miſerable to the laſt Degree; inſomuch, that *Sandrart*, meeting him one Day *deſigning* the *Ruins* about *Rome*, in a wretched Condition, having ſcarce wherewithal to cover his Nakedneſs, he took Pity on him, carried him to his Houſe, clothed him, fed him, and employed him to *deſign* ſeveral Things in the Gallery of *Juſtiniano*; after which, he recommended him to other Maſters, who ſet him to work. He was ſuch a *Man-hater*, and ſo wild, that *Sandrart* could hardly have any of his Company: His *Genius* was ſo fiery and licentious, that all the Pains he took ſerved him to little Purpoſe; and the Trouble he gave himſelf about his Pictures ſucceeded as ill, as may be ſeen by the

the few Pieces that are left of his Doing, and by the little Value that is ſet on them thro' his bad Colouring, and the Hardneſs of his Pencil: But he was commendable for his *Deſigns* and *Prints*, of which he engraved Part himſelf; Part were done by *Ceſare Teſta*, and the reſt by other Gravers. There is a great Deal of Fancy, Gaiety, and Practice in them; but little Intelligence of the *Claro-Oſcuro*, little Reaſon, and little Juſtneſs. He was a Man of a *quick Head*, a *ready Hand*, and a *lively Spirit* in moſt of his *Performances*: But yet for want of *Science*, and good *Rules* to cultivate and ſtrengthen his *Genius*, all thoſe hopeful *Qualities* ſoon ran to *Weeds*, and produced little elſe but *Monſters*, *Chimera's*, and ſuch like wild and extravagant *Fancies*. He was drowned in the *Tyber*, in the Year 1650; ſome ſay, he accidentally fell off from the *Bank*, as he was endeavouring to recover his *Hat*, which the Wind had blown into the River, as he was *deſigning* a Proſpect: But others, who were well acquainted with the moroſe, and melancholy Temper of the Man, will have it to have been a voluntary and premeditated Act. *He uſed theſe two Marks,* PP.

76. PETER BRUGEL

WAS the Son of old *Peter Brugel*, and elder Brother of *John* (commonly called *Velvet Brugel*, becauſe of the *Velvet Garments* which he generally affected to wear.) He was a great Painter of *Boors*, &c. and for his extraordinary Humour in repreſenting ſeveral Scenes of *Hell*, the Fables of *Tantalus*, *Prometheus*, *Ixion*, St. *Anthony's Temptation*, and the like, was ſirnamed the *Helliſh Brugel*.

CHARLES

77. CHARLES LE BRUN

WAS born at *Paris*, in the Year 1620, and came into the World with all the happy Diſpoſitions neceſſary to form a great Maſter. He was the Son of an ordinary *Sculptor*, who lived in the *Place-Maubert:* His Father was employed in the Garden of the *Hotel Seguïer*, and uſed to carry his Son with him thither, to make him copy ſome *Deſigns* after him. *Monſieur* the *Chancellor*, walking one Day in the Garden, ſaw the Lad *deſigning*, and took Notice that he did it with Eaſe and Application for one of his Years; from whence he concluded, it was the Effect of an uncommon *Genius:* He was pleaſed with his *Phyſiognomy*, and liking his good Inclination to the *Art of Painting*, bid him bring him his Drawings from Time to Time; which he did: And the Chancellor afterwards took Care to advance him, ſupplying him with Money, to encourage him in the Proſecution of his Studies.

The young Man, animated by *Monſieur de Seguier*'s Favour, made ſo wonderful a Progreſs in his Profeſſion, that the *Chancellor* recommended him to *Vouet*, who was then Painting the *Library* of the *Hotel Seguier*, and was looked upon by all the *French Painters* as the *Raphael* of *France*.

Le Brun, at fifteen Years old, drew two Pictures, which ſurprized the Painters of thoſe Times: The firſt was the Portrait of his *Grandfather*, and the other repreſented *Hercules* knocking down *Diomedes*'s Horſes. The *Chancellor Seguier*, ſome Time after, perceiving by *Le Brun*'s Eagerneſs to learn, and the Progreſs he had made in his Art, that he was fit to travel to *Italy*, ſent him thither, in the Year 1639, and maintained him there three Years, allowing him a conſiderable Penſion. While *Le Brun* was at *Rome*, he perfected himſelf in the Knowledge of thoſe Parts of his Art, that got him univerſal Repu-

Reputation. The young Painters, who return from *Rome*, in their Way home to the other Parts of *Europe*, generally ſtop at *Venice*, to learn at leaſt a Tincture of *Colouring*; but *Le Brun* had not that Curioſity.

The firſt Picture he drew when he came back to *France*, was the *Brazen Serpent* which is in the *Convent* of the *Monks Picpus:* He afterwards did ſeveral other Pictures for the *Chancellor*, his Protector.

When he compared his own Works with thoſe of his Contemporary Painters in *France*, he knew what Value to put upon himſelf; and the Deſire he had to make himſelf known, put him upon ſolliciting to have the Drawing of thoſe *Pieces* that were to be expoſed to publick View: To this End, he drew the Picture for the *May*, for the Church of *Notre Dame*, two Years ſucceſſively. The firſt Year he painted the *Martyrdom* of St. *Peter*; and the ſecond, that of St. *Stephen*. *Le Sueur* (whom we mentioned in the Life of *Simon Vouet*) was the only Painter, who diſputed the Superiority in his Art with him; but whether it was that *Le Brun* was thought more ſkilful than *Le Sueur*, or that his *Manner* was more in Vogue; or elſe that his Friends were more numerous, or more potent; he always had the Advantage of his Competitor, in Opportunities to ſignalize himſelf by *Grand* Compoſitions.

Monſieur *De Lambert*'s Gallery in the Iſle of *Notre-Dame*, and the *Seminary* of St. *Sulpitius*, ſettled his Reputation on ſo ſolid a Baſis, that Mr. *Foucquet*, who was then *Surintendant* of the *Finances*, employed him to paint his fine Houſe of *Vaux le Vicomte: Le Brun* has there ſhewn the Greatneſs of his *Genius*, and the Depth of his Knowledge, eſpecially in the Apartment called the Chamber of the *Muſes:* One of the *Cielings* in that Houſe is eſteemed the beſt Piece he ever did.

Mr.

Mr. *Foucquet*, to engage him wholly in his Service, allowed him a Penſion of twelve thouſand *Livres* a Year; and paid him beſides for his Works. After Mr. *Foucquet*'s Impriſonment, the *King*, who reſolved to have the *Arts* flouriſh in his Kingdom, as well as the *Sciences*, caſt his Eyes on *Le Brun*, ennobled him, honoured him with the Order of St. *Michael*, and made him his principal Painter. In this Poſt he gave ſtill greater Demonſtrations of his Merit to his Majeſty, than ever he had done before. *Monſieur Colbert*, Miniſter of State, and *Surintendant* of the *Royal Buildings*, valued him as the beſt Painter in the World. *Le Brun* laid the Project of Confirming the Foundation of the *Academy of Painting*, by his Majeſty's Authority: He preſented it to Mr. *Colbert*, who propoſed it to the King, not only to confirm it, but to render it more illuſtrious than any of that Kind ever was. The Revenues of the *Academy* were enlarged, new Statutes made, and that Body was to conſiſt of a Protector, a Vice-Protector, a Director, a Chancellor, four Rectors, fourteen Profeſſors, of whom one was to be for Anatomy, and another for the Mathematicks: There were alſo to be Aſſiſtants to the Rectors and Profeſſors, ſeveral Counſellors, a Secretary, and two Sergeants.

He drew up another Project for an Academy at *Rome*, to be founded by the King, for the Uſe of the *French* Students who travel thither; in which there was a Director to be maintained, to take Charge of the *Penſioners*, whom the King was to ſend from Time to Time, to ſtudy at *Rome*; and who, by their Education there, might be made capable of ſerving his Majeſty in his *Paintings*, *Sculptures*, and *Buildings*.

Le Brun was very zealous to advance the *Fine Arts* in *France*: In this he ſeconded the King's good Intentions, who entruſted Mr. *Colbert* with the Execution of his Orders. That Miniſter did nothing without conſulting *Le Brun*; and this Painter not only undertook the Charge of taking Care of the Performance

Performance of Things in general; but alſo, was very careful about his own in particular, finiſhing his Pictures with the greateſt Induſtry, and informing himſelf exactly of every Thing that related to his Art, either by reading good Authors, or conſulting Men of Learning.

His Works at *Sceaux*, and in ſeveral Houſes in *Paris*, ſpread his Fame all over *Europe*; but eſpecially what he did for the King; the moſt conſiderable of which are his large Pictures, containing the Hiſtory of *Alexander the Great*, in the *Cieling* of the Gallery of *Verſailles*, and the great *Stair-Caſe* there.

When the King made *Le Brun* his *principal Painter*, he gave him alſo the Direction of the *Manufactures* at the *Gobelines*; which he minded with ſuch Application, that there was nothing done, but what was after his *Deſigns*.

The Facility with which he followed his Studies at *Rome*, and advanced himſelf in the Knowledge of his *Art*; as alſo the firſt Pictures he drew after his Return, gave the World a great Opinion of his Ability: They might be ſaid to be perfect, tho' not to ſo great a Degree as thoſe that he drew afterwards. He had a fine *Genius*; his *Senſe* was penetrating and ſolid, and his *Invention* eaſy, tho' with Reflection: He never admitted any Thing into the *Compoſition* of his Pictures, without firſt conſidering it well: He conſulted Books and Men of Learning, that he might omit nothing which was convenient for him to introduce into his Piece. His *Expreſſions* were ingenious, and there was nothing outrageous in his Fire. Upon the Sight of his firſt Productions, one would have thought he would have had a particular *Talent* for ſoft and tender Subjects. He drew moſtly Pieces of Devotion in his younger Days, and had no Opportunity to ſhew the Grandeur of his *Genius*; but in his future Paintings he made it appear that his *Talent* was univerſal; that he could excel alike in the ſerious *Manner*, as well as in the gay; in the terrible, as well as in the tender. He treated of

Allegorical Subjects with a great deal of Fancy; but inſtead of taking his Stories from the *Fable*, as is generally done, he invented them all himſelf.

He always eſteemed the *Roman School* for *Deſign*, tho' he inclined to imitate that of *Bologna*, in his *Stile* and *Guſto*, and particularly *Annibale Caracci*, whoſe *Manner* he followed: Tho' his *Goût* is not ſo lively as that Painter's, it is leſs loaden, more equal, more graceful, and always correct. His *Attitudes* are well choſen, natural, expreſſive, and judiciouſly contraſted: His *Draperies* are well ſet, agreeable, and ſhew the *Naked* with Diſcretion; but there is no great Variety in his Folds: His *Expreſſions*, in all his Repreſentations, are beautiful. He ſtudied the *Paſſions* with extraordinary Application, as appears by the curious *Treatiſe* he compoſed on them, which he adorned with demonſtrative *Figures*; nevertheleſs, even in this, he ſeems to have but one *Idea*, and to be always the ſame, degenerating into *Habitude*, or what we call *Manner*: 'Tis true that *Habitude* is beautiful; but for want of examining *Nature*, and ſeeing that ſhe can expreſs the ſame *Paſſions* ſeveral Ways, ſome of which are very lively, and piquant, he has very much leſſened the Value of his Productions in the Opinion of the Criticks.

What has been ſaid of the *Paſſions* may ſerve for his *Deſigns*, both of *Figures* and the *Airs* of his *Heads*; for they are almoſt always the ſame, tho' they are well choſen; which doubtleſs proceeded either from his reducing Nature to a *Habitude* he had contracted, or elſe from his not having enough conſidered the Diverſity of which ſhe is ſuſceptible; for the Painter ought to obſerve her particular Productions as carefully as her general.

Le Brun, when he came back from *Italy*, ſaw the Neceſſity of leaving off his wild and trivial *Tints*, which his Maſter *Vouet* made uſe of for Expedition ſake: He got rid of them in a great Meaſure; he tempered them, and brought them nearer the Truth; yet, whatever Pains he took to leave them quite off, he

he always retained in his *Stile*, *Tints* that were too general; especially in his *Draperies*, and his *Carnations*; and did not enough mind his *Reflections*, which contribute very much, both to the Force and Roundneſs of Objects, and to the Union and Likeneſs of Imitation.

His *Local Colours* are bad; he was too careleſs in his Endeavours, to give each Object its true Character by this Part of his Art: For this Reaſon only, his Pictures (as we ſay) ſmell of the *Pallet*, and have not the Effect as to the *Senſation* of Nature, as thoſe of other Maſters have, whoſe *Local Colours* are more ſtudied. For a Proof of this Aſſertion, the Spectator need only put one of *Le Brun*'s beſt Pieces, by one of the beſt of the *Venetian School*; he will find by the Compariſon, that the Excellence in the Part of the *Local Colours*, is on the Side of the *Venetian Picture*, and that *Le Brun* comes infinitely ſhort of it on that Account.

As *Le Brun* erred in that Part of his Art, ſo he committed a Fault in his *Lights* and *Shadows:* He ſeldom took Care to make the Fore-part of his Pictures ſufficiently brown, and was of Opinion, that great *Lights* ought not to be placed in the hindmoſt Part of a Picture; by which Means moſt of his Works have very little Effect: 'Tis not the ſame as to his Intelligence of the *Claro-Oſcuro*, tho' he did not ſtudy that ſo much as he ought to have done in his Youth; yet in his riper Years he ſaw the Neceſſity of it, and practiſed it with Succeſs. His *Grand Compoſitions*, containing the Hiſtory of *Alexander the Great*, are ſufficient Proofs of his Knowledge of this Artifice.

His laſt Productions, which are his beſt, ſhew the Extent of his Ability and *Genius*; and the *Prints* that are engraved after them, will render his Name famous to all Poſterity. He was a univerſal Painter, performing well alike in all Kinds, *Landskip* only excepted: His *Pencil* was light and mellow; he was equally exact and eaſy in his Performances. In a Word, he

was Maſter of ſo many Parts of his Art, that he deſerves a Place among the Painters of the firſt Rank; and whatever may be ſaid to leſſen the Value of his Works, his Memory is ſtill reverenced, and a due Share of Praiſe given him throughout all *Europe*, and no doubt Poſterity will continue to do Juſtice to his Merit. He died in his Lodgings at the *Gobelins*, in the Year 1690. His *Tomb* is in a Chapel which he purchaſed in the Church of *St. Nicholas du Chardonnet*, where his Widow erected a magnificent *Mauſoleum* to his Memory.

From Painters we come now to ſpeak of other Artiſts, *no leſs renowned in their ſeveral* Profeſſions; *and firſt of*

78. CORNELIUS DANCKERTS DE RY,

WHO was born at *Amſterdam*, in the Year 1661. He was full forty Years *Maſter-Maſon* and *Architect* of that famous City; ſucceeding his Father *Cornelius* in that Employ: During which Time he finiſhed a great many noble and ſuperb *Edifices*, to the great Improvement and Enlargement of that City: He built the *New Port* at *Harlem*, the three new *Churches* there, the *Exchange* for Merchants, and innumerable other Ornaments to the ſaid Place. By great Study and Experience, he invented a Way to build *Stone-Bridges* upon great Rivers, without ſtopping or diverting the Current of the Stream; a Proof whereof he made upon the River of *Amſterdam*, in the Year 1632, by a Bridge two hundred Feet in length, and ſtanding upon ſeven Arches. He died in the Year 1634, aged ſeventy-three Years.

79. COR-

79. CORNELIUS CORT,

BORN in *Holland*, in the Year 1536, was an excellent Maſter in the Art of *Graving*; which, tho' it be the ſame with Painting, as to its *Deſign*, yet differs very much from it in the Practice: For the one is performed by the gentle Touches and Pliableneſs of the Pencil; the other, by the Sharpneſs of the Steel, and a ſteady Hand. *Painting* has its Perfection in the natural Application of the *Colours* to the Body they ſhould repreſent; the other only in deſcribing its *Contours*, *Relievo's*, *Lights*, and *Shadows*; and tho' it be reduced only to *Black* and *White*; or rather (as Artiſts call it) to *Claro-Oſcuro*; yet it repreſents the Superficies of Bodies, their Form and Roundneſs, with no leſs Beauty, Force, and Elegance, than the beſt of Pictures. He made *Italy*, for a long Time, the Place of his Reſidence, where he *graved* the *Deſigns* of *Raphael Urbin*, *Titian*, and others. He died at *Rome* in the Year 1578.

80. THEODORE CORENHERT

WAS born at *Amſterdam*, in the Year 1522; he was an excellent *Engraver* after the *Deſigns* of *Martin Hemskirk* and others, and was alſo a goed *Poet*, and died at *Dergoude*, in the Year 1590.

81. HENRY DE KEYSER,

BORN at *Utrecht*, *May* the 15, 1565, was *Architect* of *Amſterdam*, and one of the beſt *Carvers* in *Holland*; of which that magnificent Tomb of the Prince of *Orange* at *Delft*, and the *Town-Hall* at *Amſterdam*, are ſufficient Inſtances. He died at *Amſterdam*, on the Day of his Birth, in the Year 1621, aged fifty-ſix Years.

82. JOHN

82. JOHN SADELER,

BORN at *Bruſſels* in *Brabant*, in the Year 1550, attained to a great Excellency in *Graving*, merely by his own Induſtry; without any one to inſtruct or direct him. His Performances have much Sweetneſs in them; as appears by what he has done for *Martin de Vos* and others. In the Year 1588, he went to *Franckfort*; and after he had ſpent ſome Time there, he removed to *Munichen*, where the Duke of *Bavaria* honoured him with a *Gold Chain* and a *Medal*. In 1595 he went to *Venice*, where he died of a Fever, in the Year 1600, aged 50.

83. RAPHAEL SADELER,

BRother of *John*, and born alſo at *Bruſſels*, in the Year 1555, was an excellent *Engraver*; as may be ſeen by his Works, particularly in the Jeſuit *Raherus*'s Lives of the *Bavarian Saints*; a Book chiefly remarkable for its curious Cuts: Alſo the Book of *Hermits*, which he and his Brother *John* together graved. He ſometimes practiſed *Painting* alſo, as well as *Engraving*; and accompanied his Brother *John* in his Travels to *Munichen*, and to *Venice*, in which Place he alſo died.

84. JAMES MATHAM,

SOn-in-Law to the famous *Henry Goltzius*, of whom he learned to *Grave*, and attained to great Perfection in that *Art*, was born at *Harlem* the 15th Day of *October*, 1571, and died *January* the 20th, 1631, aged 61 Years.

85. JAMES VRANCQUART,

A Perſon of an indefatigable Spirit, ſo thirſty of Honour, that he applied himſelf with incredible Diligence to *Painting*, *Geometry*, *Architecture*, and *Poetry*, all at one Time. After he had ſatisfied his Curioſity in viewing the *Rarities* of *Rome*, he was choſen *Architect* to the *Archduke Albert* of *Auſtria*, and the *Infanta Iſabella* his Wife; in which Employ he continued till the Death of the ſaid *Archduke*: After whoſe Deceaſe he employed the utmoſt Secrets of his Art and Skill, in erecting to his Memory that ſtately *Mauſoleum*, which is to be ſeen in the Church of St. *Gudule* in *Bruſſels*; a Work ſo noble, and magnificent, that it was thought worthy to be the Subject of a Book, containing a Deſcription thereof, and the Pomp of his funeral Solemnity in Copper *Cuts*. He was likewiſe *Architect* and *Engineer* in Ordinary for the City of *Bruſſels*. The Form of that magnificent Church of the *Jeſuits*, reputed one of the beſt contriv'd in the *Low-Countries*, is of his *Deſign* and *Direction*. Being a Man of no leſs Subtilty in Contrivance and Invention than he was induſtrious, he invented a little *Steel Engine*, which with the Noiſe it would make by the Motion of certain Springs, at a determinate Time, ſhould wake him at what Hour of the Night ſoever he intended to riſe, being ſet for it accordingly; and at the ſame Time would light his Candle, by Means of a little Match, dipp'd in *Brimſtone*, which took Fire at the Striking of the *Machine*. After he had lived a long Time at *Bruſſels*, in much Splendor and Reputation, he died in the *Low-Countries*, to the great Grief of all true Lovers of Art.

86. GILES

86. GILES SADELER,

WIthout derogating from the Praiſe due to his Uncles *John* and *Raphael*, was the beſt *Engraver* of them all; inſomuch, that he was eſteemed worthy to be *Engraver* to three of the *German* Emperors ſucceſſively, viz. *Rodolphus*, *Matthias*, and *Ferdinand* the Second. He was not only an incomparable *Graver*, but a very good Painter, oftentimes *deſigning*, and drawing *Portraits* from the Life, which he afterwards *engraved*. He lived at *Prague* in *Bohemia*, and there died in the Year 1629.

87. HENRY HONDIUS,

A Good *Engraver*, and *Deſigner*, born at *Duffell* in *Brabant*, in the Year 1573, was deſcended of noble Extraction; and having an Inclination to the Study of this Art, he ſet himſelf to follow the Inſtructions of *John Wierx*. He ſtudied likewiſe the *Mathematicks*, *Geometry*, *Architecture*, *Perſpective*, and *Fortification*, under the Direction of old *John Vredeman*, and afterwards of *Samuel Marelois*, a Man whoſe Works ſhew he had not his Equal: In all theſe *Sciences Hondius* attained to good Experience, as appears by his *Prints*. He lived for the moſt Part at the *Hague*.

88. PETER DE JODE, *Senior*,

WAS born at *Antwerp*, and brought up by the celebrated *Henry Goltzius*: He was an excellent *Engraver* and *Deſigner*; and lived a long Time at *Rome*, where he made ſeveral curious *Deſigns*. In the Year 1601, he returned to *Antwerp*, his native Place, where he died *Auguſt* the 9th, 1634.

89. PAUL

89. PAUL DU PONT, *or* PAUL PONTIUS,

BORN at *Antwerp*, in the Year 1603, received his firſt Inſtructions from *Luke Vorſterman*, after which he lived with *Rubens*. He was an admirable *Artiſt*, as appears by a great Number of *Rubens*'s *Deſigns*, *Van Dyck*'s *Heads*, and other curious Prints, by him *engraved*.

90. LUKE FAYDHERBE

WAS a famous *Statuary* and *Architect*, being a Diſciple of the renowned *Peter Paul Rubens*, whoſe Inſtruction none ever received, but proved excellent in ſome *Art* or other. He lived for the moſt Part at *Malines*, the Place of his Birth.

91. PETER DE JODE, *Junior*,

WAS born at *Antwerp*, *November* the 22d, in the Year 1606, where he received his Inſtruction from his Father of the ſame Name; proving a delicate *Engraver*. At *Paris*, he and his Father together engraved ſome excellent Pieces for Monſieur *Bon-Enfant*, and the *Sieur L'Imago*. Many fine Prints are to be ſeen of his doing after *Rubens*, *Van Dyck* and others.

92. JAMES CALLOT

WAS a Gentleman of good Eſteem in *Lorrain*, born at *Nancy* in the Year 1594. His Father was *Herald at Arms* to the Duke of *Lorrain*. In his Youth he learned to *grave* of one *Croce*, who made the Stamps, by which the Money of that Country was coined; he afterwards lived ſome Time with a Painter of *Lorrain*, of ſufficient Ability, who taught him

to *deſign* well; by whoſe Inſtructions, having attained a competent Skill and Judgment, he travelled in Company of ſome Gentlemen of *Holland*, to *Italy*, and ſtay'd a conſiderable Time at *Rome*: There he applied himſelf to *etching*, finding that more eaſy to him, and his Performance in it freer than *graving*; which he did with ſo much Application and Induſtry, that his Works were finiſhed to a Miracle, and became the Admiration of all that had Eyes to penetrate into the Delicacy, and Beauty of them. The *Grand Duke* of *Tuſcany*, one of the moſt curious and magnificent Princes, at that Time in *Europe*, ſent for him to *Florence*, and lodged him in his Palace, near his own Apartment, that he might have the Satisfaction of ſeeing thoſe delightful Curioſities he was continually at work upon. Here it was that he *graved*, *The great Market-Place* at *Florence*, with ſo much Art and Skill, that it is impoſſible to give it its due Commendation. His *Miſeries of War*, *The Hiſtory of our Saviour's Paſſion*, *The Temptation of St. Anthony*, with a Multitude of others, ſhew that he was a Miracle of an *Artiſt* for *Miniature*, and had not his Fellow in this Kind. He was afterwards ſent for Home, by the *Duke* of *Lorrain*, where he married a Lady of great Beauty, rich and young, with whom he lived the Reſidue of his Life, in much Content and Satisfaction. He died much lamented at *Nancy*, *March* the 27th, 1635, aged 41 Years; and was buried in the Church of the *Cordeliers*, where his loving *Conſort* cauſed a ſumptuous *Marble Tomb* to be erected to his Memory, with his *Effigy* and *Coat of Arms*, viz. On a *Field Azure*, five *Stars Or*.

93. LEO VAN HEIL,

BRother of *Daniel* and *John Baptiſt Van Heil*, was born at *Bruſſels*, in the Year 1605. He was a good Painter of *Flowers*, *Cattle*, and other *little Animals*, and was alſo well ſkilled in *Architture*, and *Perſpective*.

94. PETER VERBRUGGHEN

WAS renowned for his excellent Faculty in *carving* all Manner of Figures in *Stone*. He lived at *Antwerp*, the Place of his Birth.

95. SIMON BOSBOOM,

BORN at *Emden*, in the Year 1614, was a very good *Architect* and *Maſon*, in the Service of the Elector of *Brandenburgh*.

96. WENCESLAUS HOLLAR,

A Gentleman of *Prague* in *Bohemia*, born in the Year 1607. He was by Nature much inclined to work in *Miniature* and *Etching*, in the laſt of which he became exceeding famous; tho' he was not a little diſcouraged therein by his Father, who would have had him follow other Studies. In the Year 1627 he left *Prague*, and viſited many Cities of *Germany*; when coming at laſt to *Colen*, he waited upon the Earl of *Arundel*, that truly great and noble Patron of *Arts*, who was there on his Embaſſy to the Emperor, at *Vienna*; and afterwards came over with him to *England*. He lived here a conſiderable Time, and drew many *Churches*, *Ruins*, *Perſons*, and *Views*, which he afterwards

etched, and which will always be in good Eſteem. His particular Excellency was *etching*, and there are great Numbers of his Prints in *England*, in the Collections of the Curious, to give him a Share of Praiſe, equal to his Merit, which Words cannot ſufficiently do. He at laſt entered into the Service of the Duke of *York*, but on Account of the Troubles in *England*, he retired to *Antwerp*, and there died.

97. AERTUS QUELLINUS,

BORN at St. *Trude* in the Country of *Liege*, was an excellent *Architect*, and *Carver* in *Stone*, *Wood*, &c. *Antwerp* was the Place of his Reſidence.

98. STEPHEN DE LA BELLA,

A Native of *Florence* in *Italy*, in the Year 1614, was a very good Painter in *Miniature*, but was moſt excellent at *Etching*. He was a Perſon of great Judgment, and fruitful Invention; and had the Honour to be brought up by the incomparable *Callot*. He died in the Year 1664. His Prints are to be found in great Abundance, with theſe Marks, SB. SB. *or* S. B.

99. DIRICK CORENHERT,

BRother of *Theodore*, by Art as well as Nature: Both living a long Time together, and performing Deſigns of a like Nature. *Vid.* N°. 80. *He uſed this Mark* DC

100. RICHARD

100. RICHARD COLLIN,

BORN in the Year 1627, was a good *Geographer*, *Coſmographer*, *Mathematician*, and *Engraver:* His chief Buſineſs conſiſted in making and graving *Maps* and Geographical Tables. *He alſo engraved Portraits, if he was the ſame Perſon, whoſe Name is at the Bottom of the Plate*, N° 61.

101. NICHOLAS BRUYANT,

A Very good *Aſtrologer* and *Mathematician* of *Arras* in *France*, was born the tenth Day of *April* 1572, and died *July* the twelfth, in the Year 1638.

102. ADRIAN BROUWER

WAS born in the City of *Harlem*, in the Year 1608; and beſides his great Obligations to Nature, was very much beholden to *Frans Hals*, who took him from *begging* in the Streets, and inſtructed him in the *Rudiments* of *Painting:* And to make him Amends for his Kindneſs, *Brouwer*, when he found himſelf ſufficiently qualified to get a Livelihood, ran away from his Maſter into *France*, and after a ſhort Stay there, returned and ſettled at *Antwerp*. Having been robbed by certain *Pirates* on the Coaſt of *Holland*, and ſtripped of his Clothes; at his Landing he got him a Suit made of ſtrong *Canvas*; upon which he painted ſeveral Flowers and Figures, after the Manner of *Indian Silks:* Which ſome Ladies ſeeing, and taking it to be a rich Sort of Silk, enquired up and down amongſt the *Mercers* for ſome of the ſame Sort, but to no Purpoſe. Some few Days after, *Brouwer* got upon the *Stage* in the *Playhouſe* at *Amſterdam*, as ſoon as the *Play* was ended; and

and there taking a wet Cloth in his Hand, he wiped out before them all the whole Painting; and by ſhewing it was nothing but *Canvas*, undeceived them of their former pleaſant Miſtake. Another Time, perceiving that his Friends ſlighted him for the Meanneſs of his Habit, he got himſelf a rich *Velvet* Suit, ſuch as the wealthy Merchants of *Antwerp* uſed to wear. A Couſin of his that happened at that Time to be upon his Marriage, finding him ſo well equipped, invited him to grace the Wedding with his Company: *Brouwer* failed not to be there, and when all the Company much commended the Bravery and Richneſs of his Apparel, he ſnatched up a Diſh of Meat that ſtood upon the Table, and threw all the Sauce and Greaſe that was in it upon his Cloaths, ſaying in a great Rage, *That it was more fit to beſtow the good Cheer on his Clothes, ſince it was for their Sake, and not his own, that he was invited:* Giving them to underſtand by this Action, tho' it was ridiculous and extravagant, that he deſpiſed them no leſs for their Ignorance and Folly, in making more Account of the Shell than the Kernell; and in meaſuring the inward Deſerts of Men by the Goodneſs of their Apparel. His Clothes being ſmeared over with Greaſe, he threw them into the Fire, and haſted away to his uſual Place of Reſort. *Humour* was his proper *Sphere:* And it was in *little Pieces* that he uſed to repreſents *Boors*, and and others his *Pot-Companions*, *drinking*, *ſmoaking Tobacco*, *gaming*, *fighting*, &c. with a Pencil ſo tender and free, ſo much of Nature in his *Expreſſion*, ſuch excellent *Drawing* in all the particular Parts, and good keeping in the whole together, that none of his *Countrymen* have ever been comparable to him, in that Subject. He was extremely *facetious* and *pleaſant* over his *Cups*, ſcorned to work as long as he had any *Money* in his *Pocket*, declared for a *ſhort Life*, and a *merry one:* And reſolving to *ride Poſt* to his *Grave*, by the Help of *Wine* and *Brandy*, got to his *Journy's End* at thirty Years of Age,

in

in the Year 1638; ſo very *poor*, that *Contributions* were raiſed to lay him privately in the Ground: From whence (it is commonly ſaid) he was ſoon after taken up, and very handſomely interred by *Rubens*, who was a great Admirer of his happy *Genius* for *Painting*. But others ſay, the *Magiſtrates* of *Antwerp* cauſed his *Corps* to be taken out of a common *Churchyard*, and buried a ſecond Time in the Church of the *Carmelites*; a vaſt Crowd of People attending it to the Grave, over which a magnificent *Tomb* was erected.

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MDCCXXXIX.

An Hiſtorical and Chronological

SERIES

Of the moſt

EMINENT PAINTERS.

Maſters and their Countries.	Born, Lived, Died, Aged.	Whoſe Diſciples, and in what they excell'd.	Places of Reſidence, and principal Works.
GIUNTA PISANO, a *Grecian*, ſent for to *Florence* by the Senate.	*Flo.* 1236.	Some *Greek* Painter. Hiſtory and Figures.	*Florence*, where in the great Church of the *Franciſcans*, he painted the Death of that Saint, with this Inſcription, *Juncta Piſanus fecit de Menſe Octobri, Anno* 1236. *Indict.* 9.
CIMABUE, of a noble Family in *Florence*, the Father of Modern Painting.	*Nat.* 1240 *Ob.* 1300 *Æt.* 60	*Giunta Piſano* and *Arnolfo Tedeſco*. Hiſtory and Architecture.	*Florence*, where he painted ſeveral Altar-pieces, and alſo built the Church of St. *Mary Delfiore*.
ANDREA TAFFI, a *Florentine*, the Reſtorer of Moſaic in *Italy*.	*Nat.* 1213 *Ob.* 1294 *Æt.* 81	*Apollonius*, a Greek. Hiſtory and Moſaic.	*Florence*, where he did a Picture of Chriſt, 7 Cubits long.
GADDO GADDI, of *Florence*, greatly improved Moſaic Work, being the beſt Deſigner of his Time.	*Nat.* 1239 *Ob.* 1312 *Æt.* 73	*Cimabue* and *And. Taffi.* Hiſtory and Moſaic.	*Rome* and *Florence*, at both which he did ſeveral great Pieces in Moſaic.
MARGARITONE, of *Arezzo*, Inventor of the Art of Guilding, with Leaf-gold on *Bole-Armoniac*.	*Flo.* 1275 *Æt.* 77	Hiſtory and Sculpture.	*Rome* and *Arezzo*, at the laſt of which he made the fine Tomb of Pope *Gregory* X.
BUONAMICO BUFFALMACO, of *Florence*.	*Nat.* 1262 *Ob.* 1340 *Æt.* 58	*Andrea Taffi.* Hiſtory.	*Arezzo* and *Piſa*, where he painted the Abbey of St. *Paul*.
GIOTTO, of a little Village near *Florence*, much improved the Art of Painting.	*Nat.* 1276 *Ob.* 1336 *Æt.* 60	*Cimabue*. Hiſtory, Architecture, Sculpture and Moſaic.	*Rome* and *Florence*, at the former he did the Moſaic Ship over the Portico of St. *Peter*'s Church, and at the latter the Death of the Virgin, ſo much commended by *Michael Angelo*.
SIMONE MEMMI, of *Siena*, improved *Giotto*'s Manner, by drawing after the Life.	*Nat.* 1285 *Ob.* 1345 *Æt.* 60	*Giotto*. Hiſtory and Portraits.	*Rome* and *Florence*, celebrated by *Petrach* for the Portrait of his beloved *Laura*.
TADDEO GADDI, of *Florence*, improved the Colouring and Livelineſs in Painting.	*Nat.* 1300 *Ob.* 1350 *Æt.* 50	His Father *Gaddo Gaddi* and *Giotto*. Hiſtory and Architecture.	*Florence* and *Arezzo*, at the firſt he built the famous Bridge, at the other painted the Paſſion, in the Church of the Holy Ghoſt.
GASPARO SPINELLO, a *Florentine*.	*Flo.* 1330 *Æt.* 77	*Giotto*. Hiſtory.	*Florence* and *Arezzo*, at the laſt is his Piece of the Fall of the Angels.

Maſters and their Countries.	Born, Lived, Died, Aged.	Whoſe Diſciples, and in what they excell'd.	Places of Reſidence, and principal Works.
Steffano Florentino, of the ſame Place.	*Nat.* 1302 *Ob.* 1337 *Æt.* 35	*Giotto.* Figures and Heads.	*Florence* and *Rome*, Naked Figures, of which he was the firſt modern Painter.
Pietro Cavallino, of *Rome*, was eſteem'd a Saint for his great Piety.	*Nat.* 1304 *Ob.* 1379 *Æt.* 75	*Giotto.* Hiſtory, Moſaic and Sculpture.	*Rome*, where in St. *Paul*'s is the famous Crucifix of his making, which talked to St. *Bridget*.
Ambrogi Lorenzetti, of *Siena*.	*Flo.* 1330 *Æt.* 83	*Giotto.* Hiſtory and Landſkips.	*Rome*, he was the firſt that painted Rains, Storms and Winds.
Giacomo Cassentino, Founder of the Academy at *Florence*.	*Flo.* 1350	*Taddeo Gaddi.* Hiſtory.	*Florence*, painted in the Chapple of the Academy the Picture of St. *Luke*, drawing the Virgin, and on one Side all the Academiſts, which were Ten, and on the other their Wives.
Angelo Gaddi, of *Florence*.	*Nat.* 1323 *Ob.* 1387 *Æt.* 64	*Giotto*, and his Father *Taddeo Gaddi.* Hiſtory.	*Florence.*
Tomaso Giottino, of *Florence*.	*Nat.* 1324 *Ob.* 1356 *Æt.* 32	*Giotto*, and his Father *Steffano Florentino.* Hiſtory.	*Florence.*
Andrea Orgagna, of *Florence*.	*Nat.* 1329 *Ob.* 1389 *Æt.* 60	Hiſtory and Architecture.	*Florence* and *Piſa*.
Alessio Baldovinetti, a *Florentine*.	*Nat.* 1366 *Ob.* 1448 *Æt.* 82	Hiſtory and Moſaic.	*Rome* and *Florence*.
Hubert van Eyck, of *Maſſeych* on the *Meuſe*.	*Nat.* 1366 *Ob.* 1426 *Æt.* 60	Hiſtory.	*Gaunt*, where is a Piece, the Subject taken from the Revelations, univerſally admired.
John van Eyck, of the ſame Place.	*Nat.* 1370 *Ob.* 1441 *Æt.* 71	His Brother *Hubert.* Hiſtory.	*Bruges*, where in 1410 he found out the Art of painting in Oil.
Frate Filippo Lippi *del Carmine* of *Florence*.	*Nat.* 1371 *Ob.* 1438 *Æt.* 67	Hiſtory and Portraits.	*Rome*, *Naples*, and *Florence*.
Pietro della Francesca, *del Borgo S. Sepolcro*, a *Florentine*.	*Nat.* 1372 *Ob.* 1458 *Æt.* 86	Hiſtory and Battles.	*Rome* and *Florence*.
Donatello, of *Florence*.	*Nat.* 1383 *Ob.* 1466 *Æt.* 83	Architecture and Sculpture.	*Florence.*
Frate Giovanni Angelico *da Fieſole*.	*Nat.* 1387 *Ob.* 1455 *Æt.* 68	Religious Subjects large, and in Miniature.	*Rome* and *Florence*.
Filippo *del* Brunelleschi.	*Nat.* 1387 *Ob.* 1446 *Æt.* 59	Architecture and Sculpture.	*Florence*, where he built the Cupello of St. *Mary del Fiore*'s.

Maſters and their Countries.	Born, Lived, Died, Aged.	Whoſe Diſciples, and in what they excell'd.	Places of Reſidence, and principal Works.
FRANCISCO ANTONELLO *di Meſſina*, the firſt which brought Painting in Oil into *Italy*.	*Nat.* 1390 *Ob.* 1480 *Æt.* 90	*John van Eyck.* Hiſtory.	*Venice* and *Bruges*.
FRANCESCO SQUARCIONE, of *Padua*, called the Father of Painting, becauſe he had 137 Scholars.	*Nat.* 1394 *Ob.* 1474 *Æt.* 80	Hiſtory.	*Padua*.
MASOLINO *da Panicale*	*Flo.* 1432		*Florence*.
PAOLO UCCELLO, of *Florence*.	*Ob.* 1432	Perſpective and Birds.	*Florence*.
BARTOLOMEO BRAMANTINO, of *Milan*.	*Nat.* 1400 *Flo.* 1450	Hiſtory and Architecture.	*Milan* and *Rome*.
GENTIL DA FABRIANO, of *Verona*.	*Flo.* 1420 *Æt.* 88	*Giovanni da Fieſole.* Hiſtory.	*Rome* and *Verona*.
GIACOMO BELLINI, of *Venice*.	*Nat.* 1400	*Gentil da Fabriano.* Hiſtory and Portraits.	*Venice*.
BARTOLOMEO *della* GATTA *Camaldoleſe Abbate di S. Clemente Aretino*.	*Nat.* 1400 *Ob.* 1481 *Æt.* 81	Hiſtory and Miniature.	*Rome*.
BENOZZO GOZZOLI, of *Florence*.	*Nat.* 1400 *Ob.* 1478 *Æt.* 78	*Giov. da Fieſole.* Hiſtory.	*Florence*.
DOMINICO VENETIANO.	*Flo.* 1450	*Antonelli di Meſſina.* Hiſtory.	*Venice* and *Florence*.
ANDREA *del* CASTAGNA, of *Florence*.	*Nat.* 1410 *Ob.* 1480 *Æt.* 70	*Dom. Venetiano* and *Maſaccio.* Hiſtory.	*Florence*, where in the Hall of Juſtice he painted the Execution of the Conſpirators againſt the Houſe of *Medici*.
COSMO ROSELLI, of *Florence*.	*Nat.* 1416 *Ob.* 1484 *Æt.* 68	Hiſtory.	*Rome* and *Florence*.
MASACCIO, of *Florence*.	*Nat.* 1417 *Ob.* 1443 *Æt.* 26	*Maſolino.* Hiſtory.	*Florence* and *Rome*, Chriſt healing one poſſeſs'd in the Temple.
GIOVANNI BELLINI, of *Venice*.	*Nat.* 1419 *Ob.* 1509 *Æt.* 90	His Father *Giacomo.* Hiſtory, Portraits and Architecture.	*Venice*.
GENTILE BELLINI, of *Venice*.	*Nat.* 1420 *Ob.* 1501 *Æt.* 81	His Father *Giacomo.* Hiſtory, Portraits, and Architecture.	*Venice* and *Conſtantinople*.
LEON BATTISTA ALBERTI, of *Florence*.	*Flo.* 1450	Architecture and Sculpture.	*Florence*, His Books of Architecture, *&c.*
ANTONIO POLLAIOLO, of *Florence*, near whoſe Time the Art of engraving was found out by *Maſo Finiguerra*, a Goldſmith of *Florence*.	*Nat.* 1426 *Ob.* 1498 *Æt.* 72	*Andrea del Caſtagna.* Hiſtory, Architecture, and Engraving.	*Florence*, his Battle at *Florence*, graved on Pewter, with this Inſcription, *Opus Antonii Pollaiolo Florentini*, is ſaid to have been ſeen by *Mantegna*, before he did his Triumphs.
FILIPPINO LIPPI, of *Florence*.	*Nat.* 1428 *Ob.* 1505 *Æt.* 77	His Father *Filippo Lippi*, and *Sandro Botticello.* Hiſtory.	*Florence* and *Rome*.

Maſters and their Countries.	Born, Lived, Died, Aged.	Whoſe Diſciples, and in what they excell'd.	Places of Reſidence, and principal Works.
Domenico Ghirlandaio, of *Florence.*	*Nat.* 1430 *Ob.* 1493 *Æt.* 63	*Aleſio Baldovinetti.* Hiſtory.	*Florence.*
Dominico Venetiano, of *Venice.*	*Flo.* 1450	*Antonello da Meſſina.* Hiſtory.	*Venice* and *Florence,* to the laſt he brought the Art of Painting in Oil.
Andrea Mantegna, of *Mantua.*	*Nat.* 1431 *Ob.* 1517 *Æt.* 86	*Jacopo Squarcione.* Hiſtory and Portraits.	*Rome* and *Mantua,* his Triumphs of *Julius Cæſar,* (now at *Hampton* Court) which he engraved on nine Plates.
Andrea Verocchio, of *Florence.*	*Nat.* 1432 *Ob.* 1488 *Æt.* 56	Hiſtory and Sculpture.	*Florence* and *Venice,* he was the firſt that found out the Way of taking off a Likeneſs, in Plaiſter of *Paris.*
Pietro Pollaiolo, of *Florence,* Brother of *Antonio.*	*Nat.* 1433 *Ob.* 1498 *Æt.* 65	*Andrea del Caſtagna* and his Brother. Hiſtory and Sculpture.	*Florence.*
Sandro Botticella, of *Florence.*	*Nat.* 1437 *Ob.* 1515 *Æt.* 78	*Filippino Lippi.* Hiſtory.	*Florence.*
Luca Signorelli, of *Cortona.*	*Nat.* 1439 *Ob.* 1521 *Æt.* 82	*Pietro del Borgo.* Hiſtory and Naked Figures.	*Rome, Cortona,* &c.
Pietro di Cosmo, of *Florence.*	*Nat.* 1441 *Ob.* 1521 *Æt.* 80	*Coſmo Roſſelli.* Hiſtory.	*Rome.*
Bramante Lazzari da Urbino.	*Nat.* 1444 *Ob.* 1514 *Æt.* 70	Hiſtory and Architecture.	*Milan.*
Leonardo da Vinci, of a Caſtle near *Florence.*	*Nat.* 1445 *Ob.* 1520 *Æt.* 75	*Andrea Verrocchio.* Hiſtory, Portraits, and Architecture.	*Florence* and *Milan,* at the laſt is his celebrated Piece of the laſt Supper.
Gio. Francisco Russico, call'd *Ruſtichino,* of *Florence.*	*Nat.* 1446	*Andrea Verocchio.* Hiſtory and Sculpture.	*Florence.*
Pietro Perugino, of *Perouſa.*	*Nat.* 1446 *Ob.* 1524 *Æt.* 78	*Andrea Verrocchio.* Hiſtory.	*Rome* and *Florence.*
Francisco Raibolini, call'd *Francia,* of *Bologna.*	*Nat.* 1450 *Ob.* 1526 *Æt.* 76	*Marco Zoppo.* Hiſtory.	*Bologna,* his St. *Sebaſtian,* was the Study of all the ſucceeding *Bolognian* Painters.
Marco Zoppo, of *Bologna.*	*Nat.* 1451 *Ob.* 1517 *Æt.* 66	*Andrea Mantegna.* Hiſtory.	*Bologna.*
Gio. Sancio D'Urbino, Father of *Raffaele.*	*Nat.* 1453	Hiſtory.	*Urbin.*
Andrea Contucci, call'd *(da Monte) Sanſovino.*	*Nat.* 1460 *Ob.* 1529 *Æt.* 69	*Ant.* and *Pietro Pollaiolo.* Hiſtory.	*Florence* and *Arrezzo.*
Raffaelino del Garbo, of *Florence.*	*Nat.* 1461 *Ob.* 1524 *Æt.* 63	*Filippino.* Hiſtory and Portraits.	*Florence.*

Masters and their Countries.	Born, Died, Aged.	Whose Diſciples, and in what they excell'd.	Places of Reſidence, and principal Works.
Bernardino Pinturiccio, of *Perouſa.*	*Nat.* 1466 *Ob.* 1523 *Æt.* 59	*Pietro Perugino.* Hiſtory.	*Florence* and *Siena.*
Fra. Bartolomeo di S. Marco, of *Savignano.*	*Nat.* 1469 *Ob.* 1517 *Æt.* 48	*Coſimo Roſſelli.* Hiſtory and Portraits.	*Florence*, he invented the Lay-man.
Timoteo Vite da Urbino.	*Nat.* 1470 *Ob.* 1524 *Æt.* 54	*Franciſco Francia.* Hiſtory.	*Bologna* and *Rome.*
Albert Durer, of *Nuremberg.*	*Nat.* 1471 *Ob.* 1528 *Æt.* 57	His Father and *Michael Wolgemuth.* Hiſtory, Portraits, and Sculpture.	*Nuremberg*, Inventor of cutting in Wood, his St. *Jerome* is much eſteem'd.
Michaelangelo Buonaroti, a *Florentine.*	*Nat.* 1474 *Ob.* 1564 *Æt.* 90	*Dom. Ghirlandaio.* Hiſtory, Sculpture, and Architecture.	*Florence* and *Rome*, where in the Chapple of the *Vatican*, is his celebrated Piece of the laſt Judgment.
Giorgio del Caſtel-Franco, call'd *Giorgione.*	*Nat.* 1477 *Ob.* 1511 *Æt.* 34	*Gio. Bellino.* Hiſtory and Portraits.	*Venice*, where is his Chriſt carrying the Croſs.
Andrea del Sarto, of *Florence.*	*Nat.* 1478 *Ob.* 1520 *Æt.* 42	*Pietro di Coſimo.* Hiſtory.	*Florence*, he copied after *Raffaele*, Pope *Leo* X. with ſuch Exactneſs, as to deceive *Julio Romano*, who painted the Drapery.
Pellegrino da Modena.	*Flo.* 1520	*Raffaele D'Urbino.* Hiſtory.	*Rome* and *Modena.*
Girolamo Genga D'Urbino.	*Nat.* 1476 *Ob.* 1551 *Æt.* 75	*Pietro Perugino.* Hiſtory and Architecture.	*Rome* and *Florence.*
Giovanni Antonio da Vezelli, call'd *Sodoma*, from his obſcene Paintings.	*Nat.* 1479 *Ob.* 1554 *Æt.* 75	Naked Figures.	*Rome.*
Titiano Vecellio da Cadore.	*Nat.* 1477 *Ob.* 1576 *Æt.* 99	*Gio. Bellino* and *Gorgione.* Hiſtory, Portraits, and Landſkips.	*Venice*, where in Publick are above 50 of his grand Pieces to be ſeen, he was particularly famous for his Colouring.
Baldassarro Perucci da Siena.	*Nat.* 1481 *Ob.* 1536 *Æt.* 55	Hiſtory and Architecture.	*Rome*, he was the firſt who painted Scenes for the Theatre.
Benevenuti Garofalo, of *Ferrara.*	*Nat.* 1481 *Ob.* 1550 *Æt.* 69	*Titiano.* Hiſtory.	*Rome* and *Ferrara.*
Raffaele Sancio D'Urbino, Prince of the modern Painters.	*Nat.* 1483 *Ob.* 1520 *Æt.* 37	*Giovanni* his Father, and *Pietro Perugino.* Hiſtory.	*Rome* and *Florence*, his Cartoons at *Hampton*-Court.
Domenico Becafumi, call'd *Mecarino da Siena.*	*Nat.* 1484 *Ob.* 1549 *Æt.* 65	*Pietro Perugino.* Hiſtory and Sculpture.	*Rome*, *Siena*, and *Genoa.*
Giov. Antonio Licinio, or Regillo, *da Pordonone.*	*Nat.* 1484 *Ob.* 154[illegible] *Æt.* 56	*Pellegrino.* Hiſtory.	*Venice*, *Mantua*, and *Ferrara.*

Masters and their Countries.	Born, Lived, Died, Aged.	Whose Disciples, and in what they excell'd.	Places of Residence, and principal Works.
Franco Sebastiano del Piombo, of *Venice*.	*Nat.* 1485 *Ob.* 1547 *Æt.* 62	*Gio. Bellino.* History.	*Rome* and *Venice*, at the first is his Piece of the raising of *Lazarus*.
Baccio Bandinelli, of *Florence*.	*Nat.* 1487 *Ob.* 1559 *Æt.* 72	*Gio. Franc. Rustico.* History and Sculpture.	*Rome* and *Florence*.
Gio. Francesco Penni, call'd *Il Fattore di Raffaele*, a *Florentine*.	*Nat.* 1488 *Ob.* 1528 *Æt.* 40	*Raffaele.* History and Landskips.	*Rome* and *Napies*.
L'Abbate Francesco Primaticcio, of *Bologna*.	*Nat.* 1490 *Ob.* 1570 *Æt.* 80	*Giulio Romano.* History and Architecture.	*Bologna*, *Mantua*, &c.
Polidore da Caravaggio.	*Nat.* 1492 *Ob.* 1543 *Æt.* 51	*Raffaele.* History and Architecture.	*Rome*, *Naples*, and *Messina*.
Giulio Romano.	*Nat.* 1492 *Ob.* 1546 *Æt.* 54	*Raffaele.* History and Architecture.	*Rome* and *Mantua*.
Maturino, of *Florence*.	*Nat.* 1492 *Ob.* 1527 *Æt.* 35	*Raffaele.* History.	*Rome*.
Jacopo Caruci da Pontormo.	*Nat.* 1493 *Ob.* 1556 *Æt.* 63	*Leon. da Vinci* and *Andr. del Sarto.* History and Portraits.	*Florence*.
Pirro Ligorio, of *Naples*.	*Nat.* 1493 *Ob.* 1573 *Æt.* 80	*Giulio Romano.* History and Architecture.	*Naples* and *Rome*.
Antonio Allegri da Correggio.	*Nat.* 1494 *Ob.* 1534 *Æt.* 40	*Mantegna.* History.	*Modena* and *Parma*.
Giovanni D'Udine.	*Nat.* 1494 *Ob.* 1564 *Æt.* 70	*Giorgione* and *Raffaele.* Ornaments in Stucco.	*Rome* and *Florence*, he revived Stucco-work, in Use among the ancient *Romans*.
Lucas van Leyden, a *Dutchman*.	*Nat.* 1494 *Ob.* 1533 *Æt.* 39	*Corn. Engelbert.* History and Portraits.	*Holland*, where his Bag-piper, (a Print) has been sold for sixty Ducatoons.
Rogero Bruxellensi, or *Roger vander Weyde*, of *Brussels*.	*Ob.* 1529	History.	*Brussels*, where in the Hall of Justice he painted those memorable Representations.
John Mabuse, an *Hungarian*.	*Ob.* 1532	History and Portraits.	*Holland*.
John Schorel, a *Dutchman*.	*Nat.* 1495 *Ob.* 1562 *Æt.* 67	*John Mabuse.* History.	*Rome*, *Venice*, and *Utrecht*.
Rosso, of *Florence*.	*Nat.* 1496 *Ob.* 1541 *Æt.* 45	Studied *Michael Angelo.* History.	*Italy* and *France*, where in the Palace of *Fountainbleau*, he did the History of *Alexander*, in 24 Pieces.

Masters and their Countries.	Born, Lived, Died, Aged.	Whose Diſciples, and in what they excell'd.	Places of Reſidence, and principal Works.
Michaele Coxie, of *Malines.*	*Nat.* 1497 *Ob.* 1592 *Æt.* 95	*Rogero Bruxellenſi.* Hiſtory.	*Italy* and *Holland.*
Martin Hemskerck, a *Dutchman.*	*Nat.* 1498 *Ob.* 1574 *Æt.* 76	*John Schorel.* Hiſtory.	*Holland.*
Dominico Giulio Clovio, a *Sclavonian.*	*Nat.* 1498 *Ob.* 1578 *Æt.* 80	*Giulio Romano.* Hiſtory and Portraits, in Miniature.	*Rome.*
Battista Franco, call'd *Il Semolei*, a *Venetian.*	*Nat.* 1498 *Ob.* 1561 *Æt.* 63	*Michael Angelo.* Hiſtory.	*Rome, Florence* and *Venice.*
Hans Holbein, of *Baſil.*	*Nat.* 1498 *Ob.* 1554 *Æt.* 56	His Father. Hiſtory and Portraits.	*Baſil* and *London*, he painted all his Works with his left Hand.
Quintin Matsys, of *Antwerp.*	*Ob.* 1529	Hiſtory and Portraits.	*Antwerp*, he was firſt a Smith, and took to Painting through Love.
Perino del Vaga, of *Florence.*	*Nat.* 1500 *Ob.* 1547 *Æt.* 47	*Andrea de Ceri*, and *Ridolfi del Ghirlandaio.* Hiſtory and Architecture.	*Rome, Genoa* and *Piſa.*
Ugo da Carpi.	*Flo.* 1500	Cutting in Wood.	Found out the Art of Printing in *Chiaro-Scuro*, with three Plates, to imitate Drawings.
John Cornelius Vermeyen, a *Dutch man.*	*Nat.* 1500 *Ob.* 1559 *Æt.* 59	Hiſtory.	*Bruſſels*, his Beard was ſo long as to touch the Ground when he ſtood upright.
John Maio, of *Beverwyck.*	*Nat.* 1500 *Ob.* 1559 *Æt.* 59	Hiſtory and Battles.	*Bruſſels.*
Joachim Patinier, of *Dinant* in *Flanders.*	*Flo.* 1520	Landſkips.	*Antwerp.*
Gerolamo da Carpi.	*Nat.* 1500 *Ob.* 1556 *Æt.* 56	*Benevenuto Garofalo.* Hiſtory.	*Ferrara* and *Bologna.*
Lamberto Lombardo, of *Liege*, call'd *Suavius.*	*Nat.* 1500	Hiſtory.	*Holland.*
Francesco Mazzuoli, call'd *Parmegiana*, of *Parma.*	*Nat.* 1504 *Ob.* 1540 *Æt.* 36	Hiſtory and Portraits.	*Parma*, he invented Etching.
Giacomo Palma, call'd *Palma Vecchio*, a *Venetian.*	*Nat.* 1508 *Ob.* 1556 *Æt.* 48	*Titian.* Hiſtory and Portraits.	*Rome* and *Venice*, at the laſt is his St. *Barbara.*
Daniele Ricciarelli da Volterra.	*Nat.* 1509 *Ob.* 1566 *Æt.* 57	*Baldaſſar Peruzzi.* Hiſtory and Sculpture.	*Rome* and *Florence*, at the firſt is his famous Deſcent from the Croſs; it was he who covered the Nudities in *Michael Angelo*'s *Laſt Judgment.*
Francesco Salviati, or *Franceſco de Roſſi*, of *Florence.*	*Nat.* 1510 *Ob.* 1563 *Æt.* 53	*And. del Sarto* and *Baccio Bandinelli.* Hiſtory and Portraits.	*Rome* and *Florence.*

Masters and their Countries.	Born, Lived, Died, Aged.	Whose Disciples, and in what they excell'd.	Places of Residence, and principal Works.
Giacomo da Ponte *da Bassano, il Vecchio.*	*Nat.* 1510 *Ob.* 1592 *Æt.* 82	*Bonifacio.* History, Portraits and Landskips.	*Bassano* and *Venice.*
Giorgio Vasari Aretino, of *Arezzo.*	*Nat.* 1511 *Ob.* 1574 *Æt.* 73	*Andrea del Sarto* and *Michael Angelo.* History, Portraits, and Architecture.	*Rome, &c.* he writ the Lives of the Painters, in 3 Volumes 4to.
Lelio Urso da Novellara.	*Nat.* 1511 *Ob.* 1587 *Æt.* 76	*Michael Angelo.* History.	*Rome.*
Pelegrino da Modena.	*Nat.* 1511	*Raffaele.* History.	*Rome* and *Modena.*
Niccolo Circiniano, call'd *Pomaranci Vecchio,* a *Florentine.*	*Nat.* 1512 *Ob.* 1612 *Æt.* 100	History.	*Florence.*
Giacomo Robusti, call'd *Tintoretto,* of *Venice.*	*Nat.* 1512 *Ob.* 1594 *Æt.* 82	*Titian.* History and Portraits.	*Venice.*
Paris Bordone, a *Venetian.*	*Nat.* 1513 *Ob.* 1588 *Æt.* 75	*Titian.* History and Portraits.	*Venice* and *France.*
Gioseppe Porta, or *Salviati,* a *Venetian.*	*Nat.* 1515 *Ob.* 1565 *Æt.* 50	*Francesco Salviati.* History.	*Venice.*
Taddeo Zuccaro, of St. *Angola* in *Vado.*	*Nat.* 1519 *Ob.* 1566 *Æt.* 47	His Father. History.	*Rome,* &c.
Sir Anthony More, of *Utrecht.*	*Nat.* 1519 *Ob.* 1575 *Æt.* 56	*Schoorel.* History and Portraits.	*Flanders, Italy,* &c.
Francis Floris, of *Antwerp.*	*Nat.* 1520 *Ob.* 1570 *Æt.* 50	*Lambert Lombard.* History.	*Antwerp,* &c.
Paolo Farinato, of *Verona.*	*Nat.* 1522 *Ob.* 1606 *Æt.* 84	*Nicolo Golfino.* History and Architecture.	*Verona.*
Pelegrino Tibaldi, of *Bologna.*	*Nat.* 1522 *Ob.* 1592 *Æt.* 70	*Daniele da Volterra.* History and Architecture.	*Bologn, Rome* and *Milan.*
Andrea Schiavone.	*Nat.* 1522 *Ob.* 1582 *Æt.* 60	Imitated *Parmegiano, Titian,* &c. History.	*Venice.*
Gregorio Pagani, of *Florence.*	*Nat.* 1525 *Ob.* 1605 *Æt.* 80	*Maturino* and *Polidoro.* History.	*Florence.*
Luca Cambiagio, of *Genca.*	*Nat.* 1527 *Ob.* 1583 *Æt.* 56	*Gio. Cambiagio* his Father. History.	*Genoa,* he painted with both Hands.

Masters and their Countries.	Born, Lived, Died, Aged.	Whose Disciples, and in what they excell'd.	Places of Residence, and principal Works.
Gerolamo Mutiano da Brescia.	*Nat.* 1527 *Ob.* 1592 *Æt.* 65	*Moretto di Breſcia.* Hiſtory and Landſkips.	*Rome*, where he induced Pope *Gregory* XIII. to found the Academy of Painting.
Giovanni Stradano, of *Bruges.*	*Nat.* 1527 *Ob.* 1604 *Æt.* 77	*Vaſario.* Hiſtory and Hunting-pieces.	*Florence* and *Bruges.*
Frederico Barocci, of *Urbin.*	*Nat.* 1528 *Ob.* 1612 *Æt.* 84	*Battiſta Venetiano.* Religious Subjects.	*Urbin* and *Rome.*
Bartolomeo Passerotti, of *Bologna.*	*Nat.* 1530	*Taddeo Zuccaro.* Hiſtory and Portraits.	*Rome.*
Paolo Caliari Veronese, of *Verona.*	*Nat.* 1532 *Ob.* 1588 *Æt.* 56	*Antonio Badile.* Hiſtory and Portraits.	*Rome* and *Venice.*
Hans Bol, of *Mecklin.*	*Nat.* 1534 *Ob.* 1593 *Æt.* 59	Miniature.	*Heidleberg* and *Amſterdam.*
Diteric Barent, of *Amſterdam.*	*Nat.* 1534 *Ob.* 1582 *Æt.* 48	*Titian.* Hiſtory and Portraits.	*Venice* and *Amſterdam.*
Antony de Montfort Brocklandt, a *Dutchman.*	*Nat.* 1535 *Ob.* 1583 *Æt.* 48	*Francis Floris.* Hiſtory and Portraits.	*Leyden* and *Amſterdam*, at which laſt is his Hiſtory of *Joſeph*, much eſteem'd.
John Calker, or De Calcar, of the Village where he was born, in the Dutchy of *Cleves.*	*Nat.* 1536	*Titian.* Hiſtory and Anatomy.	*Venice*; he deſign'd the Anatomy-figures in *Vaſſalius*, and the Heads of the Painters in *Vaſarius.*
Cornelius Cort, of *Horn.*	*Nat.* 1536 *Ob.* 1578 *Æt.* 42	Engraving Hiſtory.	*Rome* and *Venice.*
Archangelo Salimbeni, of *Sienna.*	*Nat.* 1536 *Ob.* 1583 *Æt.* 47	Hiſtory.	*Sienna.*
Giov. Paolo Lomazzo, of *Milan.*	*Nat.* 1538	Hiſtory.	*Milan*; he wrote 7 Books of the Art of Painting.
Benedetto Caliari, of *Verona.*	*Nat.* 1538 *Ob.* 1598 *Æt.* 60	*Paul Veroneſe* his Brother. Hiſtory and Sculpture.	*Rome* and *Venice.*
Charles van Mander, a *Dutchman.*	*Nat.* 1539 *Ob.* 1607 *Æt.* 68	*Lucas de Heer.* Hiſtory.	*Rome*, *Vienna*, and *Haerlem*; he wrote the Lives of the *Flemiſh* Painters.
Federico Zucchero, of *Urbin.*	*Nat.* 1540 *Ob.* 1609 *Æt.* 69	*Taddeo* his Brother. Hiſtory and Portraits.	*Rome*, *France*, *&c.* he was choſen the firſt Prince of the Academy of Painting at *Rome.*
Francisco Bassano.	*Nat.* 1540 *Ob.* 1594 *Æt.* 54	His Father *Giacomo.* Hiſtory.	*Venice.*
Peter Breugel, call'd *Old Breugel*, a *Dutchman.*	*Flo.* 1566	*Peter Cock.* Groteſques and Landſkips, with ſmall Figures.	*Antwerp.*

Alex-

Maſters and their Countries.	Born, Died, Aged.	Whoſe Diſciples, and in what they excell'd.	Places of Reſidence, and principal Works.
Alexander Casolan, of *Sienna*.	*Nat.* 1542 *Ob.* 1596 *Æt.* 54	Hiſtory.	*Sienna*; where in the Church of St. *Francis*, is a dead Chriſt, by him.
Martin de Vos, of *Parma*.	*Nat.* 1542 *Ob.* 1604 *Æt.* 62	Hiſtory.	*Antwerp*,
Barthol̃ew Spranger, of *Antwerp*.	*Nat.* 1546	Hiſtory.	*Rome*, *Vienna*, *Antwerp*, &c.
Dionisio Calvart, a *Fleming*.	*Nat.* 1547	*Proſp. Fontana*. Hiſtory.	*Antwerp*.
Nicholas Hilliard.	*Nat.* 1547	Portraits in Miniature.	*London*.
Vespasiano Strada.	*Nat.* 1547	Hiſtory.	*Rome*.
Matthew Bril, of *Antwerp*.	*Nat.* 1550 *Ob.* 1584 *Æt.* 34	Hiſtory and Landſkips.	*Rome* and *Antwerp*.
John Sadeler, of *Bruſſels*.	*Nat.* 1550 *Ob.* 1600 *Æt.* 50	Engraving Hiſtory.	*Venice*, *Frankfort*, &c.
Giacomo Palma, *jun.* of *Venice*.	*Nat.* 1551 *Ob.* 1628 *Æt.* 77	His Father *Antony*. Hiſtory.	*Venice* and *Rome*.
Roland Savery, of *Flanders*.	*Nat.* 1551	Landſkips.	*Utrecht*, &c.
Cherubino Alberti.	*Nat.* 1552 *Ob.* 1615 *Æt.* 63	His Father. Hiſtory and Engraving.	*Rome*.
Raffaele da Reggio, of *Modena*.	*Nat.* 1552 *Ob.* 1580 *Æt.* 28	*Fed. Zucchero*. Hiſtory and Landſkips.	*Rome* and *Antwerp*.
Paul Bril, of *Antwerp*.	*Nat.* 1553 *Ob.* 1626 *Æt.* 73	His Brother *Matthew*. Hiſtory and Landſkips.	*Rome*, where is his famous Piece of St. *Clement* 68 Foot long.
Lodovico Carracci, of *Bologna*.	*Nat.* 1555 *Ob.* 1619 *Æt.* 64	*Proſp. Fontana*. Hiſtory.	*Rome* and *Bologna*.
Raphael Sadeler, of *Bruſſels*.	*Nat.* 1555	Engraving Hiſtory.	*Venice*.
Antonio Tempesta, of *Florence*.	*Nat.* 1555 *Ob.* 1630 *Æt.* 75	*John Strada*. Battles, Hunting, &c.	*Rome*.
Othō Venius, a *Dutchman*.	*Nat.* 1556 *Ob.* 1634 *Æt.* 78	*Fred. Zucchero*. Hiſtory and Portraits.	*Rome*, *Antwerp* and *Bruſſels*.
Giulio Cesare Procaccini, of *Bologna*.	*Nat.* 1556 *Ob.* 1634 *Æt.* 78	His Father *Ercole*. Hiſtory and Sculpture.	*Rome*, *Venice*, *Modena*, &c.
Adam van Ort, of *Antwerp*.	*Nat.* 1557 *Ob.* 1641 *Æt.* 84	His Father *Lambert*. Hiſtory.	*Antwerp*.

Masters and their Countries.	Born, Lived, Died, Aged.	Whose Disciples, and in what they excell'd.	Places of Residence, and principal Works.
Augostino Carracci, of *Bologna*.	*Nat.* 1557 *Ob.* 1602 *Æt.* 45	*Dom. Tibaldi.* History and Engraving.	*Rome*, *Parma*, &c.
Henry Goltius, of *Mulbrec.*	*Nat.* 1558 *Ob.* 1617 *Æt.* 59	History and Engraving.	*Rome*, *Naples*, and *Haerlem.*
Jacob Bunel, of *Blois.*	*Nat.* 1558	*Fed. Zucchero.* History.	*Rome* and *Paris*; where in the Church of the *Augustins*, is his Descent of the Holy Ghost, which, in the Judgment of *Poussin* excells all the Pieces in this City.
Cav. Dom. Passignano, of *Florence.*	*Nat.* 1559 *Ob.* 1639 *Æt.* 80	*Fed. Zucchero.* History.	*Florence.*
Lodovico Cigoli, of *Florence.*	*Nat.* 1559 *Ob.* 1613 *Æt.* 54	History.	*Rome* and *Florence.*
Annibale Carracci, of *Bologna.*	*Nat.* 1560 *Ob.* 1609 *Æt.* 49	*Lod. Caracci.* History.	*Rome* and *Bologna.*
Cav. Gioseppe, *Cesare d'Arpino.* call'd *Gioseppino*, of *Naples.*	*Nat.* 1560 *Ob.* 164e *Æt.* 80	History.	*Rome*, *Naples*, &c. his most esteem'd Pieces are his Battles, in the Vatican.
Mark Garrard, of *Bruges.*	*Nat.* 1561 *Ob.* 1635 *Æt.* 74	History and Portraits.	*London.*
Cornelius Danckerts *de Ry*, of *Amsterdam.*	*Nat.* 1561 *Ob.* 1634 *Æt.* 73	Architecture.	*Amsterdam.*
Cav. Francesco Vanni, of *Siena.*	*Nat.* 1563 *Ob.* 1610 *Æt.* 47	*Archangelo Salembeni.* History and Religious Subjects.	*Rome* and *Siena*; in the Vatican is his famous Piece of the Fall of *Simon Magus.*
Oratio Gentileschi, of *Pisa.*	*Nat.* 1563 *Ob.* 1647 *Æt.* 84	*Aurelio Lomi.* History, large.	*Rome*, *Florence*, *London*, &c.
Hans Rottenhamer, of *Munich.*	*Nat.* 1564 *Ob.* 1604 *Æt.* 40	*Tintoret.* History, small.	*Venice* and *Bavaria.*
Henry de Keyser, of *Utrecht.*	*Nat.* 1565 *Ob.* 1621 *Æt.* 56	Architecture and Sculpture.	*Amsterdam* and *Delft*, where he built that magnificent Tomb of the Prince of *Orange.*
Toby Verhaecht, of *Antwerp.*	*Nat.* 1566 *Ob.* 1631 *Æt.* 65	Landskips.	*Antwerp.*
Henry Cornelius Vroom, a *Dutchman.*	*Nat.* 1566	*Paul Bril.* Views and Sea-pieces.	*Venice*, *Haerlem*, &c. he did the famous Sea-fight between the *English* and *Spaniards*, in 1588, whence the Tapestry in the Parliament-house was wove.

Masters and their Countries.	Born, Lived, Died, Aged.	Whose Disciples, and in what they excell'd.	Places of Residence, and principal Works.
ABRAHAM BLOMAERT, of *Gorcum.*	*Nat.* 1567 *Ob.* 1647 *Æt.* 80	Hiſtory.	*Utrecht.*
MARTIN FRIMINET, of *Paris.*	*Nat.* 1567 *Ob.* 1619 *Æt.* 52	Hiſtory.	*Rome* and *Paris.*
STEFFANINO DELLA BELLA, of *Florence.*	*Nat.* 1568 *Ob.* 1664 *Æt.* 96	Landſkips and Cattle.	*Florence.*
JAN BRUEGHEL, call'd *Velvet Brueghel,* of *Bruſſels.*	*Nat.* 1569 *Ob.* 1625 *Æt.* 56	*Pet. Goe-kindt.* Landſkips, Fairs, *&c.* ſmall.	*Bruſſels.*
MICHAELANGELO AMERIGI, *da Caravaggio.*	*Nat.* 1569 *Ob.* 1609 *Æt.* 40	*Cav. Gioſeppino.* Hiſtory.	*Rome, Venice,* &c.
JAMES MATHAM, of *Harlem.*	*Nat.* 1571 *Ob.* 1631 *Æt.* 60	*Hen. Goltius.* Engraving Hiſtory.	*Harlem.*
VENTURA SALIMBINI, of *Siena.*	*Nat.* 1573	His Father *Arcangelo.* Hiſtory.	*Rome, Siena,* &c.
HENRY HONDIUS, of *Duſſell.*	*Nat.* 1573	Deſigning and Engraving, Hiſtory and Maps.	*Hague.*
ADAM ELSHEIMER, of *Frankfort.*	*Nat.* 1574 *Ob.* 1610 *Æt.* 36	*Philip Uffenbach.* Hiſtory and Night-pieces.	*Rome.*
GUIDO RENI, of *Bologna.*	*Nat.* 1575 *Ob.* 1643 *Æt.* 67	*Denis Calvert.* Hiſtory.	*Rome* and *Bologna.*
GIO. BATTISTA VIOLA, of *Bologna.*	*Nat.* 1575 *Ob.* 1622 *Æt.* 47	*Hannibal Caracci.* Hiſtory and Landſkips.	*Rome,* &c.
MARCELLO PROVENZALE, *da Cento.*	*Nat.* 1575 *Ob.* 1639 *Æt.* 64	*Paulo Roſſetti.* Hiſtory and Moſaic.	*Rome*; where in the *Palazzo Borgheſe,* is the Portrait of *Paul* V. in Moſaic, wrought with exquiſite Art and Judgment.
Sir PETER PAUL RUBENS, of *Cologn,* Prince of the *Flemiſh* Maſters.	*Nat.* 1577 *Ob.* 1640 *Æt.* 63	*Adam van Ort* and *Otho Venius.* Hiſtory and Portraits.	*Antwerp, Italy, England,* and *France*; the Ceiling of the Banquetting-houſe at *Whitehall,* and the *Luxemburgh* Galleries at *Paris,* are moſt admired by the Curious.
FRANCESCO ALBANO, of *Bologna.*	*Nat.* 1578 *Ob.* 1660 *Æt.* 82	*Denis Calvert* and *Guido.* Hiſtory.	*Rome* and *Bologna.*
DOMENICO FETTI.	*Nat.* 1580 *Ob.* 1624 *Æt.* 44	*Lodovico Civoli.* Hiſtory.	*Rome, Mantua,* and *Venice.*
JACQUES FONQUIERRE, of *Antwerp.*	*Nat.* 1580 *Ob.* 1658 *Æt.* 78	*Jan Breugel.* Landſkips.	*Antwerp, Paris,* &c.

DOME-

Masters and their Countries.	Born, Lived, Died, Aged.	Whose Disciples, and in what they excell'd.	Places of Residence, and principal Works.
Domenico Zampieri, call'd *Dominichino*, of *Bologna*.	*Nat.* 1581 *Ob.* 1641 *Æt.* 60	*Denis Calvert.* History.	*Rome*, *Naples*, and *Bologna*; at the first of which Places, is his celebrated Piece of the Communion of St. *Jerome*.
Cav. Giov. Lanfranco, of *Parma*.	*Nat.* 1581 *Ob.* 1647 *Æt.* 66	The *Carraches*. History.	*Rome*, *Naples*, and *Parma*.
Simon Vovet, of *Paris*.	*Nat.* 1582 *Ob.* 1641 *Æt.* 59	His Father. History.	*Rome*, *Venice*, and *Paris*.
Antonio Caracci, call'd *Il Gobbo*.	*Nat.* 1583 *Ob.* 1618 *Æt.* 35	*Hannibale* his Uncle. History.	*Rome*.
Henry Vander Borcht, of *Brussels*.	*Nat.* 1583	History.	*Italy*, *Germany* and *England*.
Peter van Laer, call'd *Bamboccio* of *Harlem*.	*Nat.* 1584 *Ob.* 1644 *Æt.* 60	History and Landskips.	*Harlem* and *Amsterdam*.
William Nieulant, of *Antwerp*.	*Nat.* 1584 *Ob.* 1635 *Æt.* 51	*Roland Savery.* Landskips and Ruins.	*Rome*, *Antwerp* and *Amsterdam*.
James Callot, of *Nancy*.	*Nat.* 1586 *Ob.* 1635 *Æt.* 49	Engraving small Figures.	*Florence*; his Fair at this Place, is a most curious Performance.
Cornelius Poelenburgh, of *Utrecht*.	*Nat.* 1586 *Ob.* 1660 *Æt.* 74	*Abraham Blomaert.* Naked Figures and Landskips.	*Utrecht*, *Rome*, and *London*.
Cav. Gio. Francesco Barbieri da Cento, call'd *Guercino*, born near *Bologna*.	*Nat.* 1590 *Ob.* 1667 *Æt.* 77	*Benedetto Gennari.* History.	*Rome* and *Bologna*.
Cornelius Johnson, of *Amsterdam*.	*Flo.* 1620	Portraits.	*Amsterdam* and *London*.
Gerard Segers, of *Antwerp*.	*Nat.* 1591 *Ob.* 1651 *Æt.* 60	*Abraham Jansens.* History.	*Antwerp* and *Madrid*.
Gerard Honthorst, of *Utrecht*.	*Nat.* 1592	*Abraham Blomaert.* History and Night-pieces.	*Antwerp*, *London*, &c.
Sir Balthazar Gerbier, of *Antwerp*.	*Nat.* 1592	Miniatures in Water-colours.	*Antwerp* and *London*.
James Jordaens, of *Antwerp*.	*Nat.* 1594 *Ob.* 1678 *Æt.* 84	*Adam van Ort.* History.	*Antwerp*.
Nicolas Poussin, of *Audley*, the *Raphael* of *France*.	*Nat.* 1594 *Ob.* 1665 *Æt.* 71	History and Landskip.	*Rome*.
Pietro Berrentini da Cortona.	*Nat.* 1596 *Ob.* 1669 *Æt.* 73	*Baccio Ciarpi.* History, Sculpture, and Architecture.	*Rome* and *Florence*.

Maſters and their Countries.	Born, Lived, Died, Aged.	Whoſe Diſciples, and in what they excell'd.	Places of Reſidence, and principal Works.
JAQUES STELLA, of *Lyons.*	*Nat.* 1596 *Ob.* 1647 *Æt.* 51	Hiſtory.	*Rome*, *Florence*, and *Paris.*
CAV. GIO LORENZO BERNINI, of *Naples.*	*Nat.* 1598 *Ob.* 1680 *Æt.* 82	Hiſtory, Sculpture, and Architecture.	*Rome* and *Paris.*
Sir ANTONY VAN-DYCK, of *Antwerp.*	*Nat.* 1599 *Ob.* 1641 *Æt.* 42	*Rubens.* Hiſtory and Portraits.	*Antwerp*, *London*, &c.
VIVIANO CODAZZO, call'd *Viviano delle Proſpettive*, of *Bergamo.*	*Nat.* 1599 *Ob.* 1674 *Æt.* 75	*Auguſtino Taſſo.* Buildings and Ruins.	*Rome.*
MARIO NUZZI, call'd *Mario dai Fiori*, of *Orta.*	*Nat.* 1599 *Ob.* 1672 *Æt.* 73	*Tomaſi Salini*, his Uncle. Flowers.	*Rome.*
CLAUDIO GILLE, of *Lorain.*	*Nat.* 1600 *Ob.* 1682 *Æt.* 82	*Auguſtino Taſſo.* Hiſtory and Landſkips.	*Rome.*
JACQUES BLANCHART, of *Paris.*	*Nat.* 1600	*Nicolas Bullery*, his Uncle. Hiſtory.	*Rome*, *Venice*, *Lyons*, and *Paris*, where, in the Church of *Notre-dame*, is his Deſcent of the Holy Ghoſt, which they eſteem one of their fineſt Pieces.
GASPARO DUGHET, call'd *Gaſparo Pouſſin*, of *Rome.*	*Nat.* 1600 *Ob.* 1663 *Æt.* 63	*Nicolas Pouſſin.* Landſkips.	*Rome.*
MICHAELANGELO CERQUOZZI, call'd *Dalle Battaglie*, of *Rome.*	*Nat.* 1600 *Ob.* 1660 *Æt.* 60	*Antonio Salvatti.* Battles and Fruit.	*Rome.*
DANIEL SEGHERS, the Jeſuit of *Antwerp.*	*Nat.* 1600 *Ob.* 1660 *Æt.* 60	*Jan Brueghel.* Flowers.	*Antwerp.*
JOHN HOSKINS.	*Flo.* 1630	Portraits in Miniature.	*London.*
FRANCIS DE CLEYN, a *Dutchman.*	*Flo.* 1630	Hiſtory.	*Mortlack.*
WILL. VANDE-VELDE, call'd *Old Vande-Velde*, of *Amſterdam.*	*Flo.* 1670	Sea-pieces.	*Holland* and *England.*
ANDREA SACCHI, of *Rome.*	*Nat.* 1601 *Ob.* 1661 *Æt.* 60	*Cav. Gioſeppino.* Hiſtory and Architecture.	*Rome.*
PHILIP DE CHAMPAGNE, of *Bruſſels.*	*Nat.* 1602 *Ob.* 1674 *Æt.* 72	Hiſtory and Portraits.	*Paris.*
FRANCES PERRIER, of *Bourgogne.*	*Nat.* 1603	Hiſtory and Etching.	*Rome* and *Paris.*
NICOLAS MIGNARD, of *Troyes.*	*Nat.* 1604 *Ob.* 1668 *Æt.* 64	Hiſtory.	*Rome* and *Paris.*

Masters and their Countries.	Born, Lived, Died, Aged.	Whose Disciples, and in what they excell'd.	Places of Residence, and principal Works.
Padre Giacomo Cortesi, called *Borgognone*, of his Country.	*Nat.* 1605 *Ob.* 1680 *Æt.* 75	Battles.	*Rome.*
Rembrandt van Ryn, of a Village near *Leyden*.	*Nat.* 1606 *Ob.* 1668 *Æt.* 62	*Lasman.* History and Portraits.	*Amsterdam.*
Wenceslaus Hollar, of *Prague*.	*Nat.* 1607 *Ob.* 1650 *Æt.* 43	Etching Beasts, *&c.*	*Antwerp*, *London*, &c.
Abraham Diepenbeck, of *Boisle-Duc*.	*Nat.* 1608	*Rubens.* History.	*Antwerp.*
Adrian Brouwer, of *Haerlem*.	*Nat.* 1608 *Ob.* 1638 *Æt.* 30	*Francis Hals.* Drolling pieces.	*Antwerp.*
Pier-Francesco Mola, of *Lugano*.	*Nat.* 1609 *Ob.* 1665 *Æt.* 56	*Albani.* History.	*Rome.*
Samuel Cooper, of *London*.	*Nat.* 1609 *Ob.* 1672 *Æt.* 63	*John Hoskins* his Uncle. Portraits in Miniature.	*London.*
William Dobson, of *London*.	*Nat.* 1610 *Ob.* 1647 *Æt.* 37	Portraits.	*London* and *Oxford.*
Michaelangelo Pace, call'd *Di Campidoglio*.	*Nat.* 1610 *Ob.* 1670 *Æt.* 60	*Fioravanti.* Fruits and Still-life.	*Rome.*
Charles Alphonse *du Fresnoy*, of *Paris*.	*Nat.* 1611 *Ob.* 1665 *Æt.* 54	*Perrier* and *Voet.* History.	*Rome.*
Pietro Testa, of *Lucca*.	*Nat.* 1611 *Ob.* 1650 *Æt.* 39	*Dominichino* and *Peter da Cortona.* History.	*Rome.*
Gio. Francesco Romanelli, of *Viterbo*.	*Nat.* 1612 *Ob.* 1662 *Æt.* 50	*Pietra da Cortona.* History.	*Rome.*
Salvator Rosa, of *Naples*.	*Nat.* 1614 *Ob.* 1673 *Æt.* 59	*Daniele Falconi.* History and Landskips.	*Rome.*
Michael Dorigny, of St. *Quintin*.	*Nat.* 1616 *Ob.* 1665 *Æt.* 49	*Vouet.* History and Etching.	*Paris.*
Carlo Dolci, call'd *Carlino*, of *Florence*.	*Nat.* 1616 *Ob.* 1694 *Æt.* 76	*Jacopo Vignali.* History.	*Florence.*
Sir Peter Lely, of *Westphalia*.	*Nat.* 1617 *Ob.* 1680 *Æt.* 63	*De Grebber.* Portraits.	*London.*

Maſters and their Countries.	Born, Lived, Died, Aged.	Whoſe Diſciples, and in what they excell'd.	Places of Reſidence, and principal Works.
Eustache le Sueur, of *Paris.*	*Nat.* 1617 *Ob.* 1655 *Æt.* 38	*Vouet.* Hiſtory.	*Paris.*
Sebastian Bourdon, of *Montpellier.*	*Nat.* 1619 *Ob.* 1673 *Æt.* 54	Hiſtory and Landſkips.	*France* and *Sweden.*
Charles le Brun, of *Paris.*	*Nat.* 1620 *Ob.* 1690 *Æt.* 70	*Simon Vouet.* Hiſtory and Portraits.	*Rome* and *Paris.*
Fillippo Lauro, of *Rome.*	*Nat.* 1623 *Ob.* 1694 *Æt.* 71	*Angelo Caroſello.* Hiſtory in ſmall.	*Rome.*
Carlo Maratti, of *Camorano.*	*Nat.* 1625 *Ob.* 1713 *Æt.* 88	*Andrea Sacchi.* Hiſtory and Portraits.	*Rome.*
Luca Giordano, of *Naples.*	*Nat.* 1628 *Ob.* 1704 *Æt.* 76	*Spagnolet* and *Da Cortona.* Hiſtory.	*Rome, Naples,* &c.
Ciro Ferri, of *Rome.*	*Nat.* 1628 *Ob.* 1690 *Æt.* 62	*Peter da Cortona.* Hiſtory and Architecture.	*Rome.*
Francis Barlow, of *Lincolnſhire.*	*Nat.* 1630 *Ob.* 1702 *Æt.* 72	Birds and Beaſts.	*London.*
Sir Christopher Wren.	*Nat.* 1631 *Ob.* 1722 *Æt.* 91	Architecture.	*London*; where he built ſeveral Churches, and the Cathedral of St. *Paul.*
Will. Vande-Velde *junior.*	*Nat.* 1633 *Ob.* 1707 *Æt.* 74	His Father. Sea-pieces.	*London.*
Francis Vander-Meulen, of *Bruſſels.*	*Nat.* 1634 *Ob.* 1690 *Æt.* 56	Hiſtory and Views.	*Bruſſels* and *Paris.*
Isaac Fuller.	*Ob.* 1676	*Fran. Perrier.* Hiſtory.	*London* and *Oxford*; at the laſt the Reſurrection in *All-Souls* Chapel, is much eſteemed.
Henry Cook.	*Nat.* 1642 *Ob.* 1700 *Æt.* 58	Hiſtory.	*London, Oxford,* &c.
John Riley, of *London.*	*Nat.* 1646 *Ob.* 1691 *Æt.* 45	*Zouſt* and *Fuller.* Portraits.	*London.*
Sir Godfrey Kneller.	*Nat.* 1646 *Ob.* 1723 *Æt.* 77	Portraits.	*London.*
Gioseppe Passari.	*Nat.* 1654 *Ob.* 1714 *Æt.* 60	*Carlo Maratti.* Hiſtory.	*Rome.*
Sir James Thornhill, the *Engliſh Raphael.*	*Nat.* 1677 *Ob.* 1734 *Æt.* 57	Hiſtory.	*London, Oxford, &c.* the Cupola of St. *Paul's*, *Greenwich* Hoſpital.

F I N I S.

J. HVBERTO AB EYCK, IOANNIS FRATRI; PICTORI.

Quas modò communes cum fratre, Huberte, merenti
Attribuit laudes noſtra Thalia tibi,
Si non ſufficient: addatur et illa. tua quod
Diſcipulus frater tè ſuperavit ope
Hoc veſtrum docet illud opus Gandenſe. Philippum
Quod Regem tanto cepit amore ſiu:
Eius vt ad patrios mittendum exemplar Iberos
+Coxenni fieri iuſſerit ille manu.

+ Michael Coxennius Mechliniен inſignis hac ætate pictor obit an. 1595.

Th. Galle exc.

2 IOANNES AB EYCK, PICTOR.

Ille ego, qui lætos oleo de ſemine lini
Expreſſo docui princeps miſcere colores,
Huberto cum fratre. Nouum ſtupuere repertum,
Atque ipsi ignotum quondam fortaſſis Apelli,
Florentes opibus Brugæ: mox noſtra per omnem
Diffundi latè probitas non abnuit orbem—.

Th. Galle excud. *Dominicus Lampsonius.*

3 HIERONYMO BOSCHIO, PICTORI.

Quid ſibi vult, Hieronyme Boſchi, Aſpiceres? Tibi Ditis auari
Ille oculus tuus attonitus? quid Crediderim patuiſſe receſſus,
Pallor in ore? velut lemures ſi, Tartareaſque domos: tua quando
Spectra Erebi volitantia coràm Quicquid habet ſinus imus Auerni
Tam potuit bene pingere dextra.

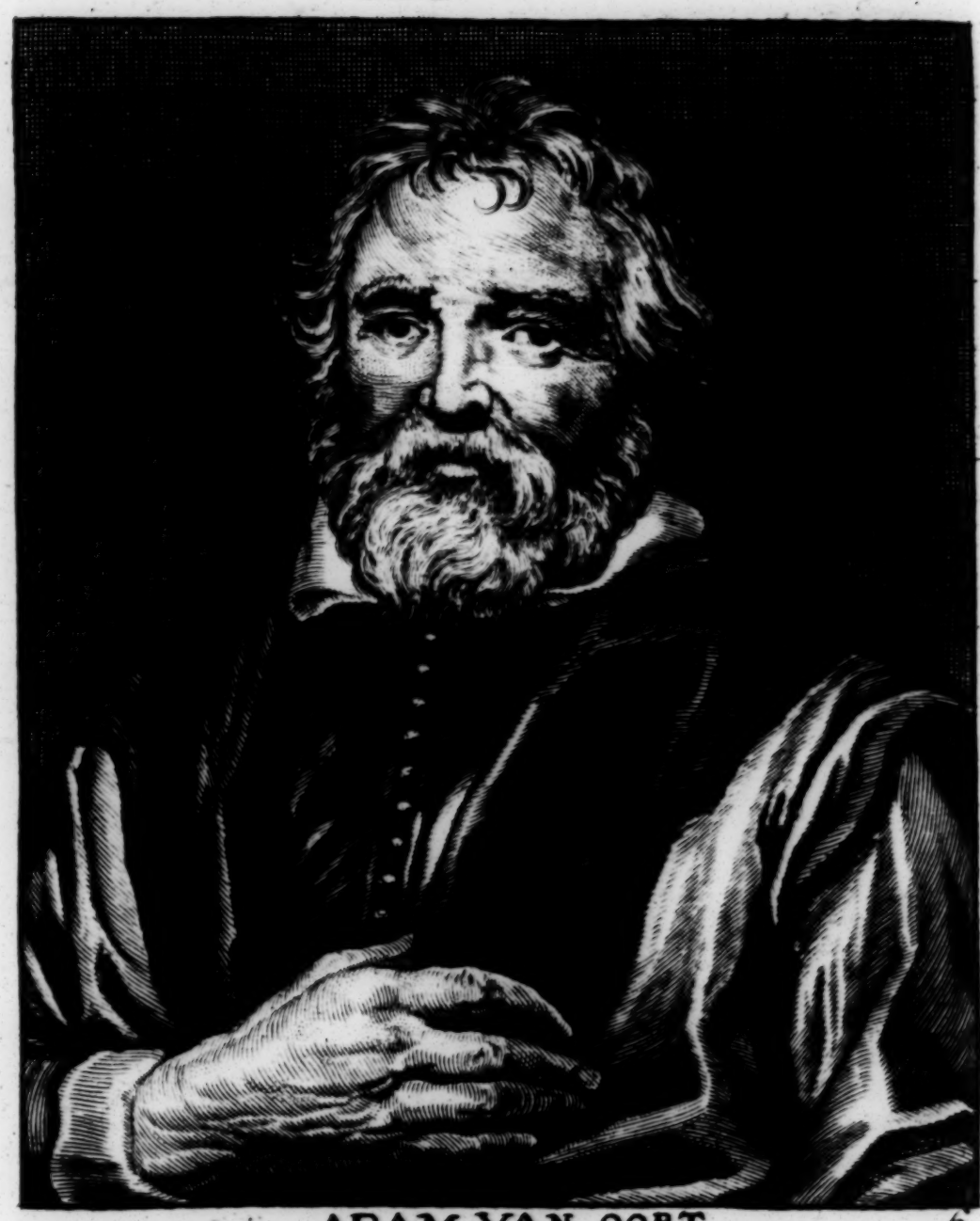
Th. Galle excud.

THEODORO HARLEMIO, PICTORI. 4.

Huc et ades, Theodore, tuam quoque Belgica ſemper
Laude nihil fictâ tollet ad aſtra manum;
Ipsa tuis rerum genitrix expreſſa figuris
Te Natura ſibi dum timet arte parem.

51 OCTAVIO VAN VEEN

Estoit en son tempe, un de plus florisantes maistres de toute la paijs bas, comm' on peult cognoistre per un tableau dans l'eglise de Nostre Dame en Anvers, surl'autel de la chappelle de S.te Sacramentis, ou la derniere cene de nostre Seigneur, avecq ses apostres. Il a été peintre du prince de Parma, et de l'Archiduc Albert, et autres princes. Il fut né a Leyden, en l'an 1558. et mourut a Brusselles l'an 1629 le 6. de maij. Gert. van Veen pinxit. Ægid Rischot sculpsit. Ioan Meyssens excudit.



ADAM VAN OORT 6.

Fut un peintre renommé, en magnifiques ordonances, ce qu'on peut voir par diverses œuvres qu'on trouve entre les mains des amateurs. il at eu son pere pour son maistre, nommé Lambert van oort. il est né en Anvers l'an 1587 et il y mourut l'an 1641.

Iacobus Iordaens pinxit. *Hend Snyers sculp.* *Io. Meyssens exc.*

ABRAHAM BLOMAERT 7.

Un tres vaillant paintre, inventif en grandes, et petites figures. p aiſages, et animaulx. auſſi un bon deſſeigneur: natif de Gorckom. en l'an 1564.

Her. Blomaert delin. Hen. ſnijers ſculpſit. I M [illegible] excudit.

8 TOBIE VERHAECHT.

Peintre en peiſages fort renommé par ſes rare tableau a'ſt eſte primiez maiſtre du fameux P. Paul Rubbens eſt ne a' Anuers l'an 1566 et mourut 1631.

C. van Caukercken ſc. *Octauie veau pinxit I. Meyſſens excudit*

ADAM ELSHEIMER

Natif de Francfort en lan 1574. filz d'un Tailleur, faisoit son apren-tissage a Francfort Chez Philippe Oudenbach ;, gran daseignateur, et tres bon painctre, neau-moins Surpassoit son maistre de beaucoup, estoit d'un Humeur melancolique, se tenent ordinairement dans les Eglises ou en quelque Viele Ruine, exersent de sa facon, son estude, on trouve peu de ses Euures mais extremement labourés auecque vne grande force et d'un dum entendement. Il a peu daueinque, mais tenant lieu grand maistre, Touchant sa vie et estat de peu de durée, mourut pauure, laissant par le monde vne Renommée, qui durera a jamais ; *W. Hollar fecit.* *Ex Museo Pepysiano.*

GUIDO RHENUS 10.

Excelloit en grandes ordonances, d'un eſprit abondant: ſes inventions ſont aſſez cognues par les eſtampes, qu'on voit de ſa main faictes, en eau fort. Le iour de ſa nativité a été à Boloigne 1574. et mourut en l'an 1642.

Guid. Rhenus pinxit. *I. Meyſſens fecit et excudit.*

II PETRUS PAULUS RUBENS

Tres renommée; mais encor plus noble par les rares dons de les quelles il etoit pourveu: car cest lui pour qui toutes artes liberaux ont employée toutes leur sciences pour amasser dans luj le plus haut de leur pouvoir. certe la painture aiant faict un compact avec la fame (pour prommulger ses louanges par tout l'univers) n'a point manqué en son intention. mais l'Eloquence accompaignée de la Dignité et Richesse, la tellement adornée, que le Roij d'Espaigne, le Roy de France, et le Roij d'Angleterre; en temoinage de ses merites, lui ont faict l'honneur de leur ordres de Chevalerie. Anvers est la ville de cester heureuse ne: Ecrite, le 28. de Juin. 1577. aussi du deplorable iour de son trespas, lan 1640, le 30 de mais.

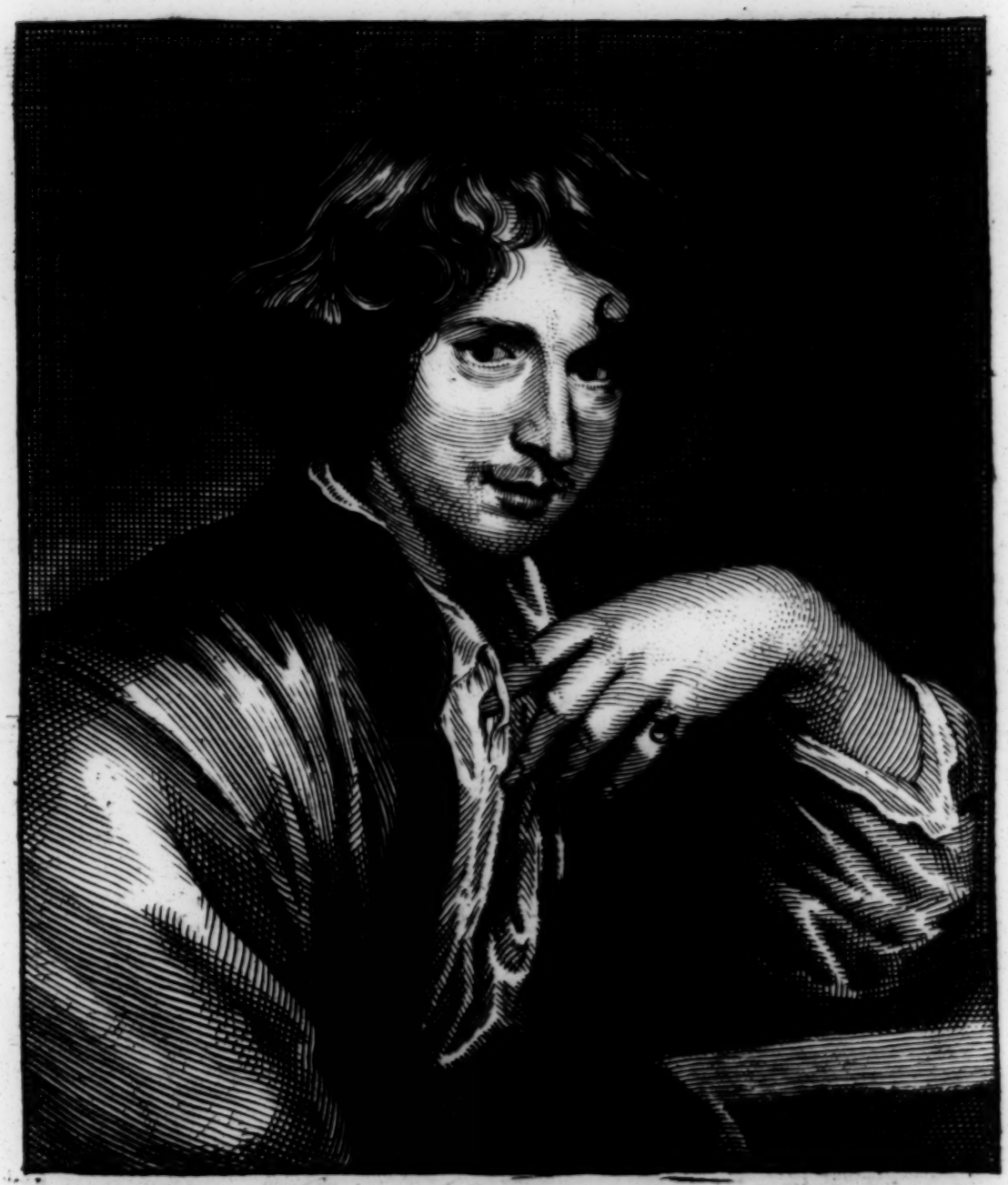
12 FRANCOIS SNYDERS

Un tres excellent paintre, en chasses, poissons, et fruicts. il est ne en l'an 1579. en Anvers il a faict plusieurs magnificques ordinances des chasses, et autre adminables ordonances quelles il a paint pour le Roy d'Espaigne, et aussi pour l'Archiducq Leopolde Wilhelmes, et plusieurs autres princes. son maistre fut Henri van Balen, et il a este long temp en Italie.

Ant. van Dyck pinxit. *Jo. Meyssens exc.*

GUILLAUME DE NŒULANT 13

Natif d'Anvers lan 15 84. peintre renomé partout, il faisoit les ruines de Rome parfaitement bien, et adornées de petites figures, et paysages, il illuminoit, et faisoit de merveille en eau fort. il fut entre le meilleurs poëtes de son temps ayant apris son art chez Iacq Savern a Amsterdam, l'an 1599 et il est allé a Rome, ou il demeuroit 3 ans auprès Paul Bril, et retonant de Rome, l'an 1607. il entre dedans la confrerie de paintres en Anvers, et aïant demeuré long temp en la dicte ville, il retourneoit a Amsterdam, ou il mourut, lan 1635. Ioan Meyssens fecit et excudit.

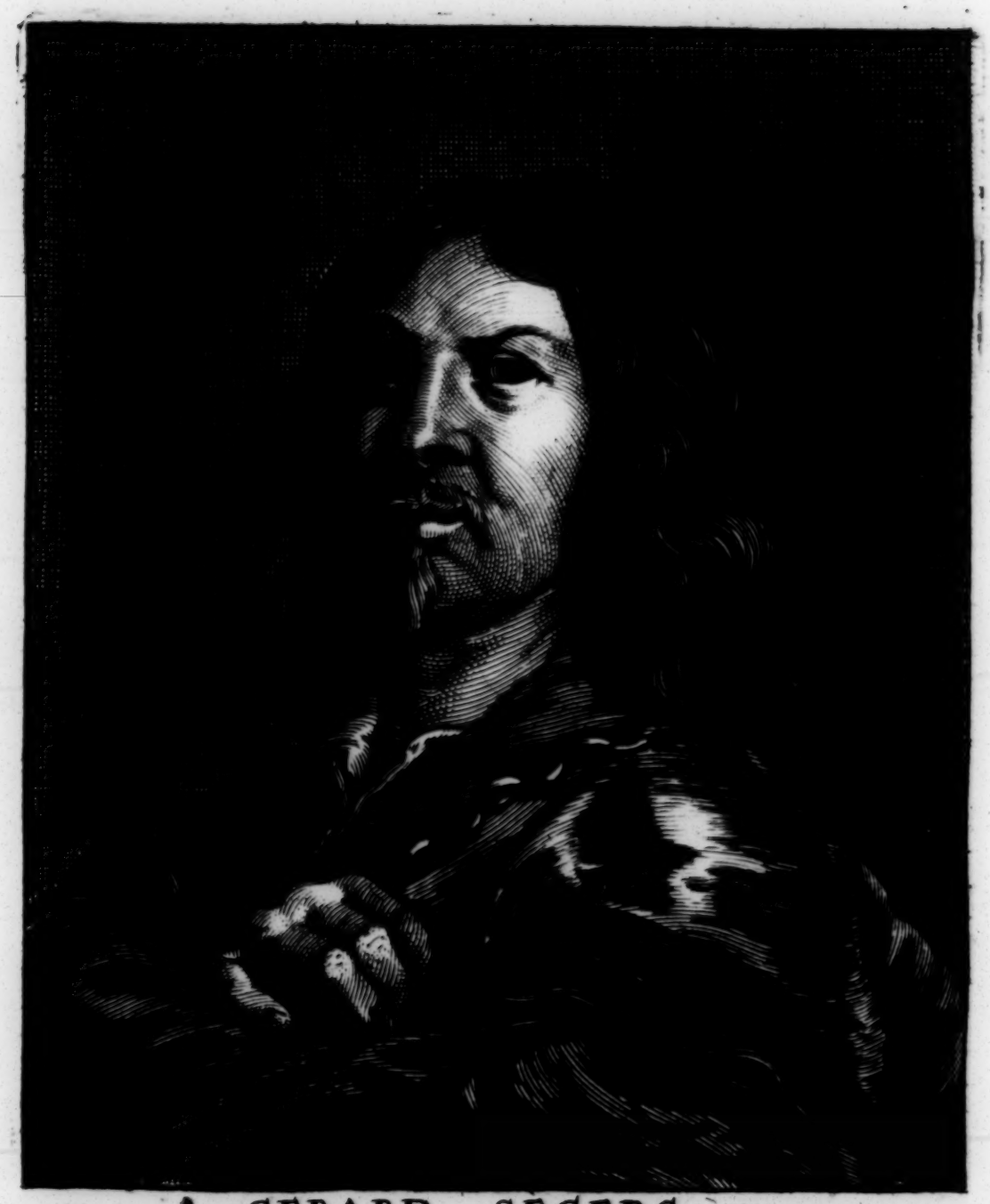


ANTHOINE VAN DYCK CHEVALLIER DU ROY DANGLETERRE

Est ne a Anvers lan 1599. le 22. du mois de mars, a este le vray Phœnix de nostre siecle. on voit par tout de ſes merveilles ſoit en pourtraicts ou en tableaux, dont il a monſtré Son eſprit divin, c'eſt dommage que la mort nous a ravij d'un tel miracle de la nature en un ſi bas age, il mourut a Londres l'an 1641.

14

Ant. van Dyck pinxit. *Paul. Pontius ſculpſit.* *Ie. Meyſſens excudit.*



GERARD SEGERS

Tres expert peinctre en grand il a faict beaucoup de belles pieces principalement en devotion, a long temps demeure en Italie comme aussi en Espaigne dont le Roy lui a honnore du tiltre de serviteur de la maison roiyale, tient sa demeure a present en Anvers ville de sa naissance faisant illec de belles œuvres.

Gen Segers pinxit. *Pet. de Iode sculpsit.* *Ie. Meyssens excudit.* 15

16 ADRIAN VAN UTRECHT

Ne en Anvers, lan 1599 le 12.me de Ianuier, il ert un paintre fort renōmé partout. ſon exercice est en fruicts, animaulx montes, et viſs admirabilement, principalemēt les poulees, cocard'Indes, et autres oiſeauz. on voit de ſes œuvres aupres l'Empereur, le Roy de Eſpaigne, et pluſieurs autres grandes princes, et au pays d'Hollande il at eté en France Provence, Italie, et en Almaigne, et il ſe teint en la Ville d'Anvers. Joan Meÿſens pinxit et excud. Corn. Wouwer ſculp.

11 ADAM WILLAERTS

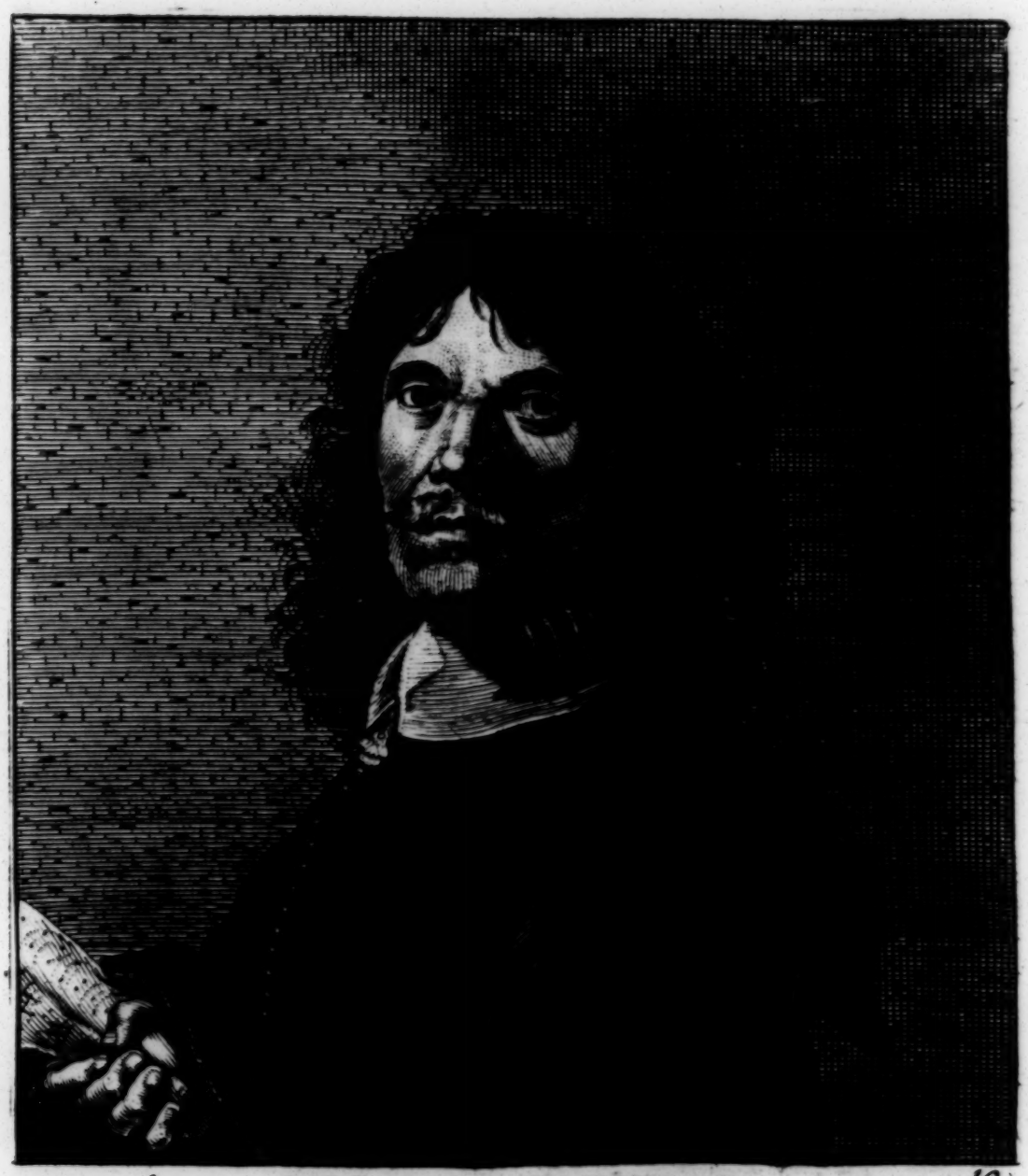
Gentil paintre de mers, bateaus, et de petites figures, sur le rivage, ports, et dans les petites barcques: il est ne en Anvers en l'an 1577. et il a pris sa demeure dans la ville d'Utrecht.

Ad Willaerts delin. *fr. vande steen sculpsit.* *I. Meyssens excudit.*

IEAN GUILLAUME BAUUR 18.

Natif de Strasbury, il faisoit merveille en la miniature, il a demeuré a Rome chez le duc de Brassignano. l'an 1637. il estoit a Venise, et de la il est venu vers l'Empereur d'Almaigne Ferdinand, à Vienne: estant son paintre, mourut l'an 1640.

Io. Guillelmus Bauur pinxit. *I. Meyssens fecit et excudit.*



NICOLAS KNVPFER. 19.

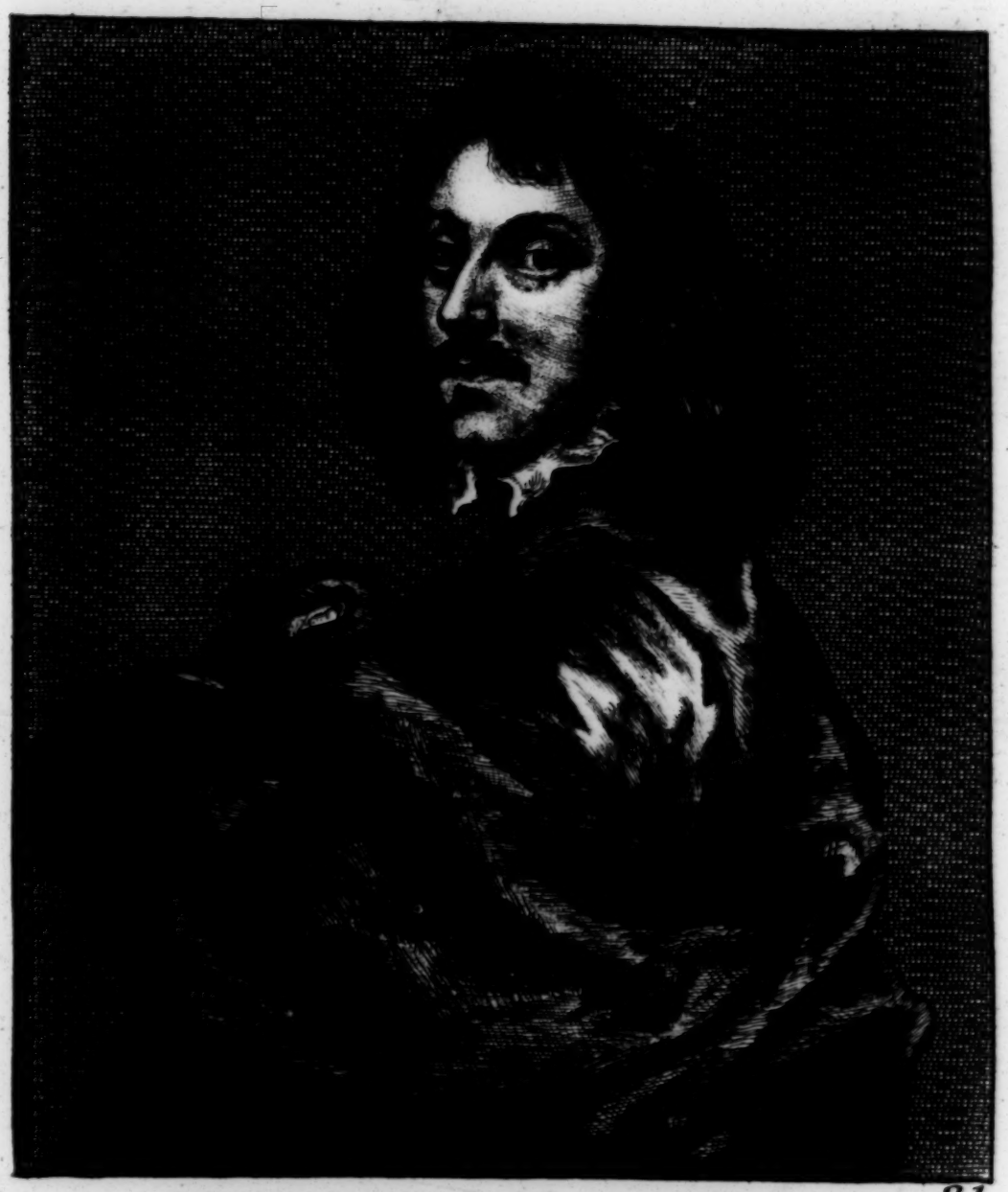
Peintre artificieux en figures. Il fit son apprentißaige a Lipsic, chez Emmanuel Nyssen, l'an 1603. et du depuis a Magdembourg. Il vint l'an 1630. tenir sa residence en Vtrecht, chez Abraham Blomniart, ou il at mis au iour quantité de pieces admirables tant pour le Roÿ de Dannemarc, comme pour aultres grands Princes et personnes curieuses.

Nicolas Knupfer pinxit. *P. de Iode sculpsit.* *Ioannes Meyssens excudit.*

20 IEAN BYLERT

Paintre fort adroict en ſon art, il faict bien ſes ordonances. ſes figures ſont mediocrement grandes, et extrement douces. il eſt fils d'un viturier, natif de la ville d'Utreht.

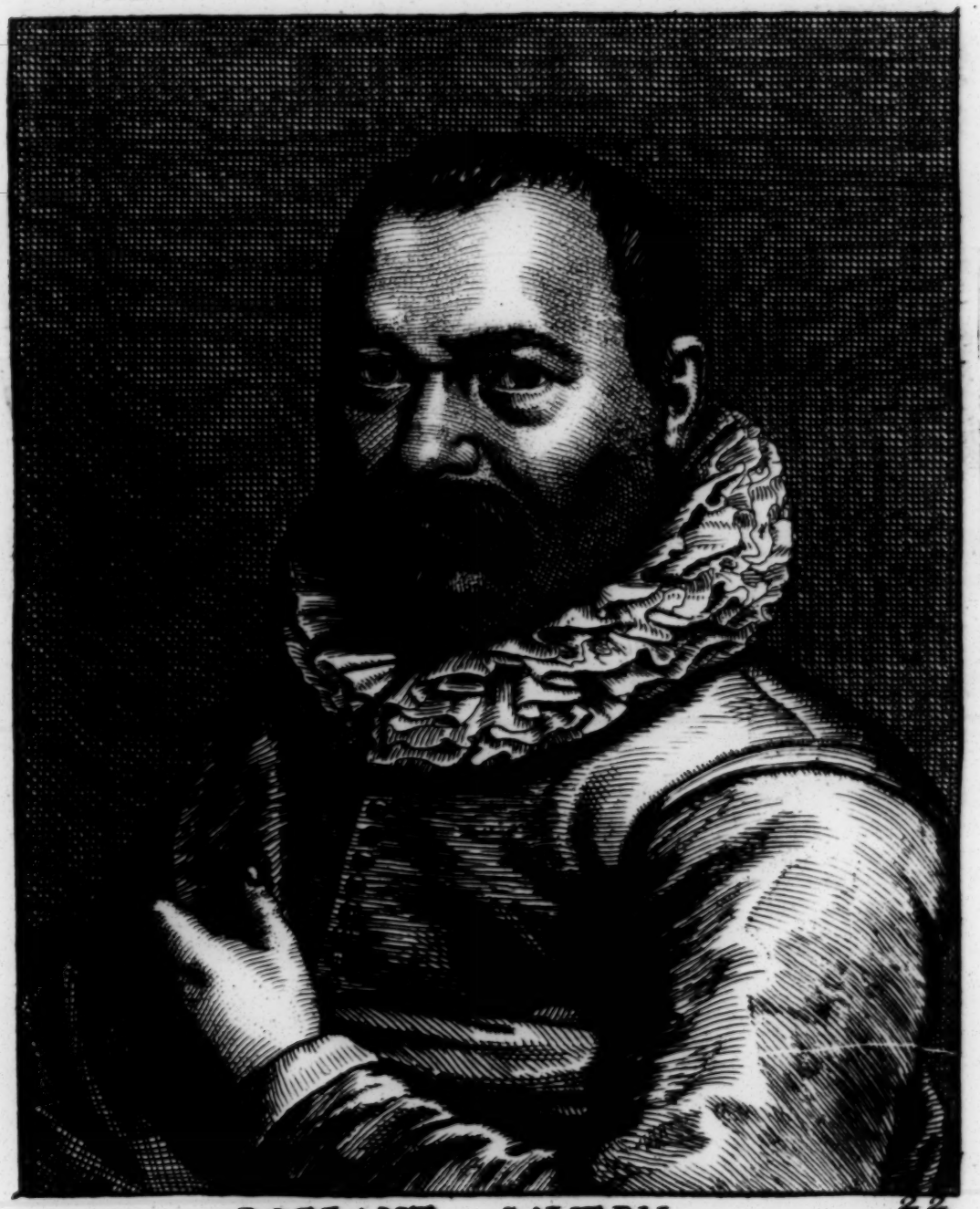
Io. Bylert pinxit. Petr. Balleu ſculp. Io. Meyſſens excudit.



IOHANNES VAN BALEN 21.

Bon Painctre en petit et en grand, il a estr quelque temps en Italie, a pris son Commencement aupres son Pere Henderic van Balen, Il fut ne en Anuers l an 1611, ou il ge tient mentinant,

Iohannes van Balen pinxit *W. Hollar fecit* *I. Meyssens excudit*



ROELANT SAVERY 22.

A été un paintre extraordinaire des animaux, et autres oyſeaux; et les païſages les quelles il faict, ſont bien estimées de les amateurs de la painture il est natif de Flandres. il a eſté peintre du l'Empereur Rudolphe ſecond.

Adam Willaertr delin. *Io. Meyſſens fecit et excudit.*

23.

HENRY VAN DER BORCHT.

De Bruſſelles ou il naquit l'an 1583. d'ou il fut emmene en Allemagne par les troubles l'an 1586. et apres il at appris la Peinture Chez Gilles de Valckenborgh Eſtant retourne d'Italie il a demeure a Franckendael iuſques en l'an 1627 quil eſt venu demeurer a Francfort au Palatinat, eſtant auſſi un amateur admirable de toute ſorte de riaretez et antiquitez auiſy, que le Conte d'Arondell le Cheriſchoit pour les rares pieces et Curioſitez quil auoit en de luy, tant en Medalles que Peintures et autre ſortes d'Antiquitez.

Henricus van der Borcht iunior pinxit. W. Hollar fecit 1650. Ioannes Meyſſens excudit

24 IACOP · BACKER

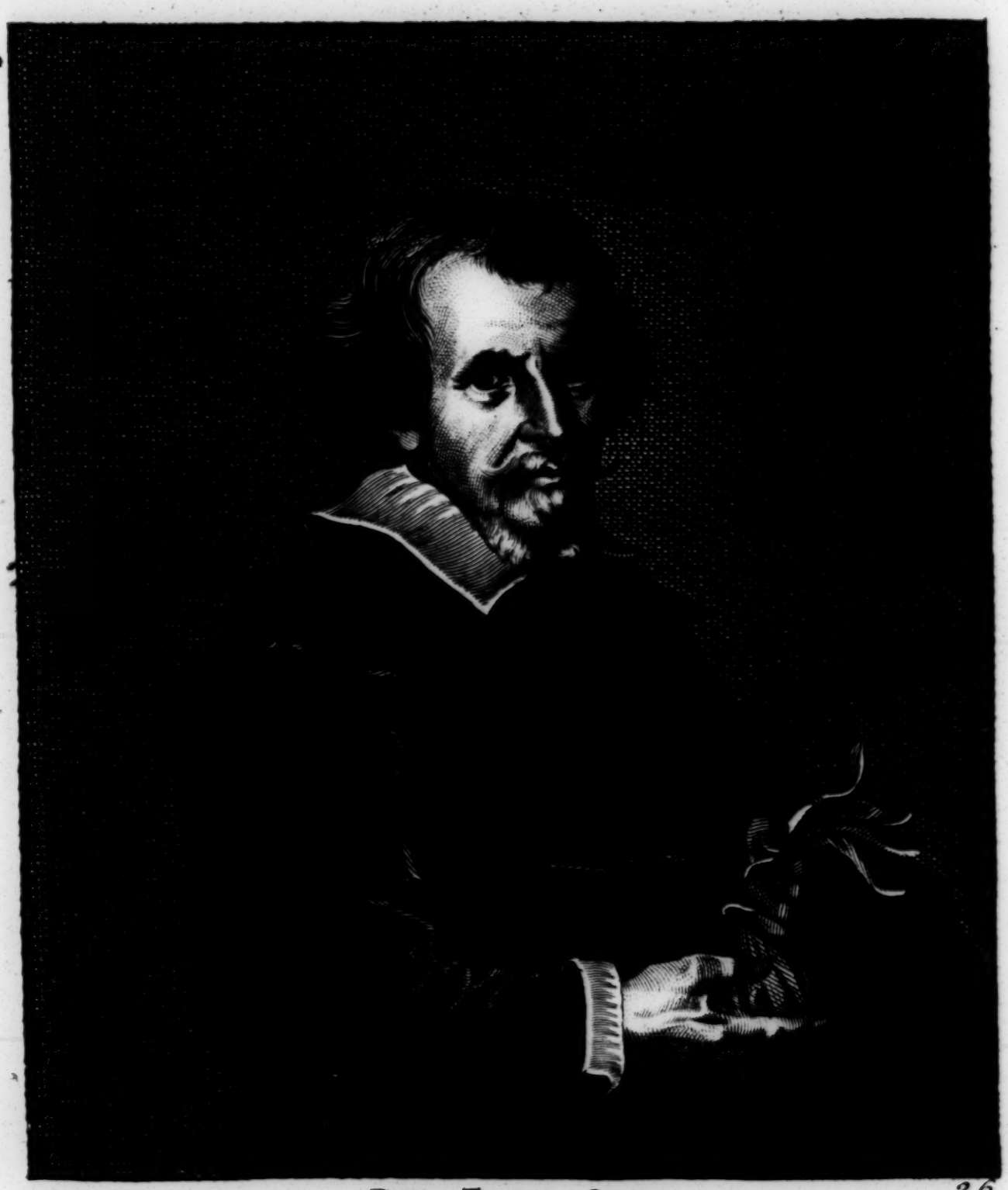
Est un excellent paintre en grand, fort inventif, et bon coulorieur qui s'entend tres bien pour faire un bon nud: et il est fort adroict pour faire un portraict, il est natif de la ville de Haerlinge, en l'an 1608 et il se tient à Amstelredam.

Iac. Backer delin. *Pet. Balliu sculp.* *Io. Meissens excud.*

...AEL DEL MONT.

Noble domes... ...ployé en peinture et architecte general, pour quelques annees, par l'ordre des Serenissimes Archiducs Albert et Isabelle, des quelles il fut entretenu sa vie durante, mourut en Anvers l'an 1643.

Deodatus del Mont pinxit. *C. Vaumans sculp.*



DAVID TENIERS SENIOR. 26.

Nasquit a Anvers l'an 1582. ou ayant appris l'art de peinture ſoubs PP. Rubens, et Adam Elsh etc. devint Maiſtre tres excelent et renommé en toutes ſortes de grandes, et petites figures, et païsages, et mourut l'an 1649.

P. V. Mol pinxit *P. V. Luyfbetten ſculp*

ADRIAN VAN NIEULANT 27.

Treſ bon paintre en petites figures, et païſſages, il a faict beaucoup des hiſtoires du vieulx teſtament, il eſt natif d'Anvers ſon commencemẽt á eſté a Amſtelredam, chez Pierre Iſacx. et aupres Francois Badens, 1607 et maintenant ſe tient á Amſtelredam agé de 59 ans. Cor. Ianſſens pinxit. C. Wawmans ſculpſit. I. Meyſſens excudit.

FRANCISCO PADOANINO 28

Natif de Padoa, peintre admirable de grandes figures, il est superflux aux inventions, bon portraicteur. & qu'il at monstré par les pōrtraicts du Conte d'Arondel, et de sa femme, il se tient ordinairement à Rome, et maintenant il tient sa demeuré à Padoa.

F Padoanino delin. *P Monsten fecit et excud.*

29.

PIERRE FRANCHOYS.

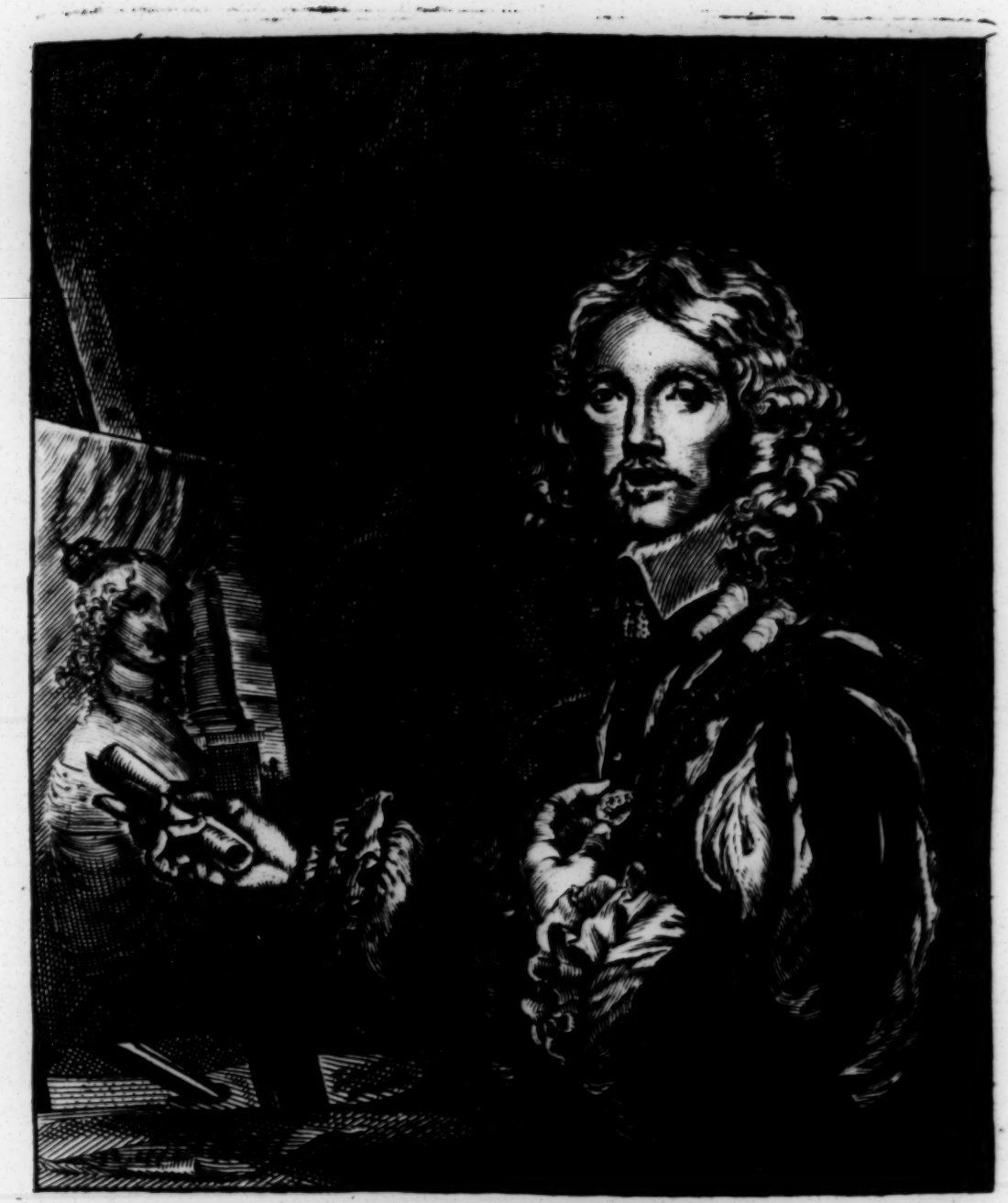
Il estoit fort bon peintre natif de Malines, et mourut le 11. d'Aoust l'an 1654.

Lucas Franchoys pinxit — *C. Waumans sculp.*

IEAN BOTH 30.

Bon painctre en païſſages bien ordõnées, a la veue bien douces, les devants fortset bien coulerées garnies des figures, et ani-maux bien entendües. ſe tient miantenant a Vtrecht ville de ſa naiſſance.

Abr. Willaers pinxit. *C. Waumans ſculpſit.* *I. Meyſſens excudit.*

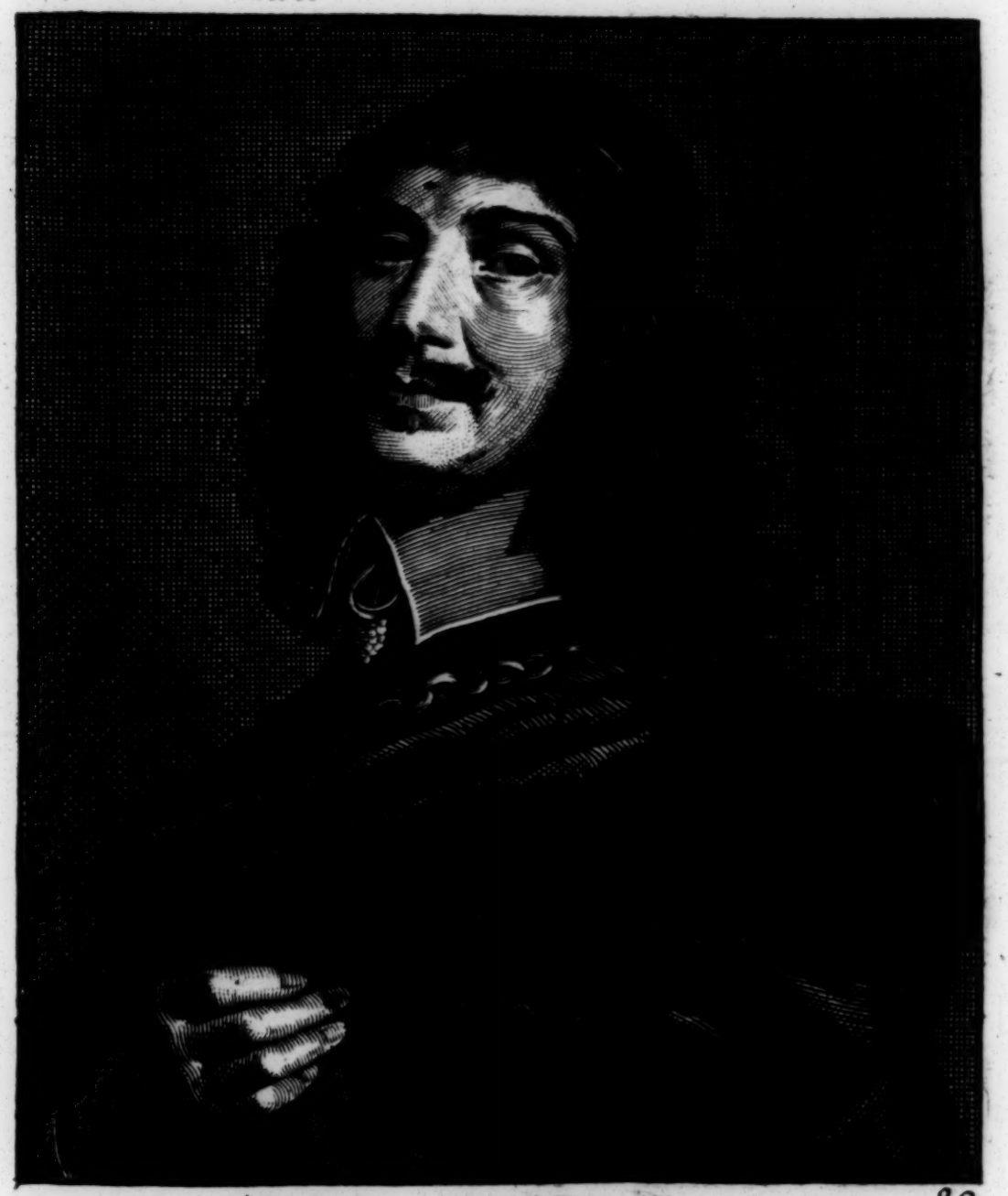


DAVIT BECK

31

Peintre, et Valet, de Chambre de la Sereniſſime Reÿne de Sweede, enuoié de Sa Ma: pour peindre les perſonnes Illuſtres de la Chreſtienté. natif de Delft en Hollande.

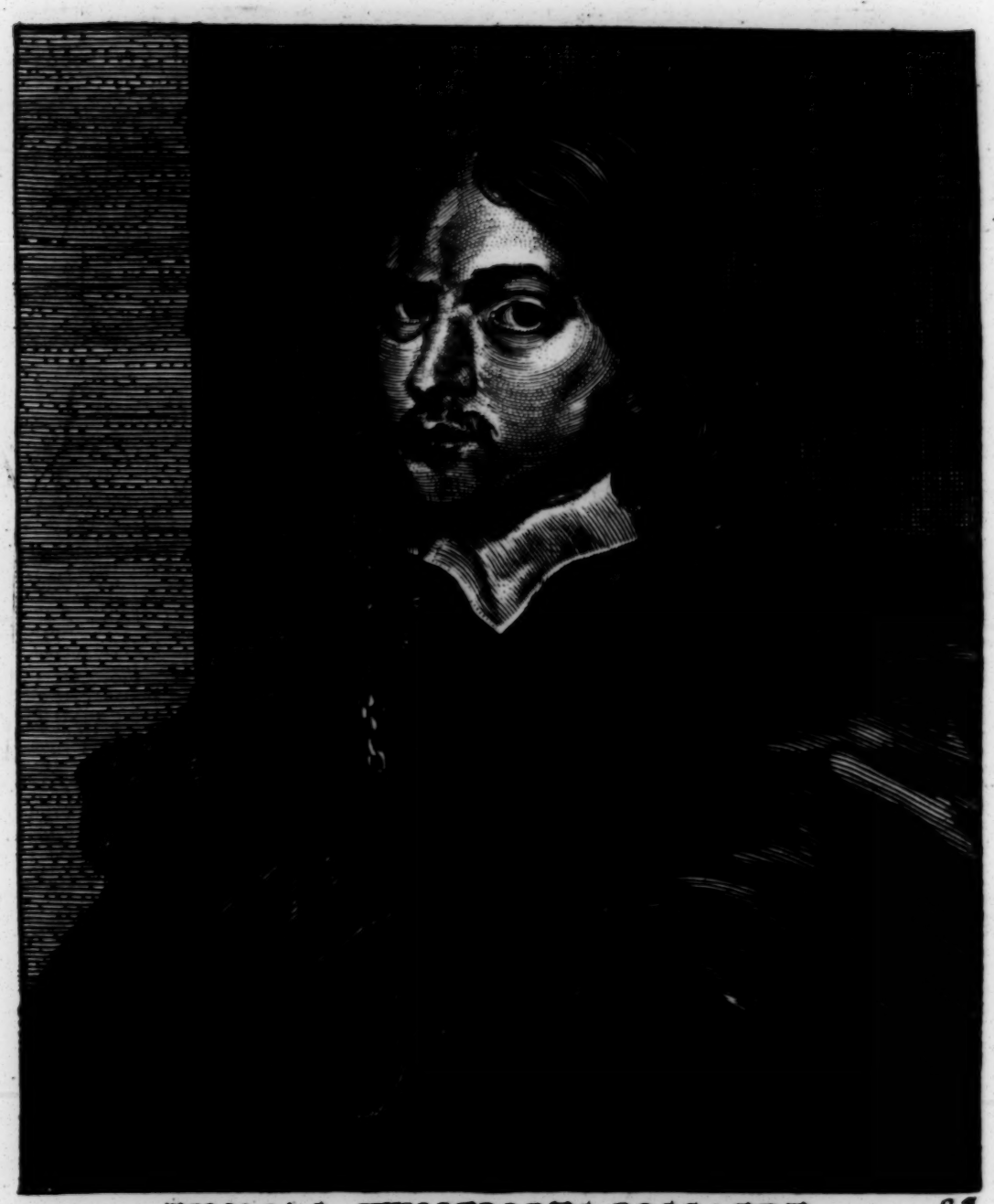
Dauit Beck pinxit *Ant. Cooget ſculpsit* *Ioan. Meyſſens exc.*



GERARD HONTHORST 32.

Est ne a Vtrecht l'an 1592. tres bon peinctre en ordonnances et pourtricts, a este long temps en Italie y faisant pour plusieurs Cardinaulx des choses exquises, comme aussi il a faict en Angleterre des oeuvres tres belles pour le Roy, lon voit encores en la cour du Roy de Denemarcque beaucoup de ses tableaux, il se tient a present a la Haye au service de son Altesse le Prince d'Orange. son maistre estoit Abraham Blemmaert.

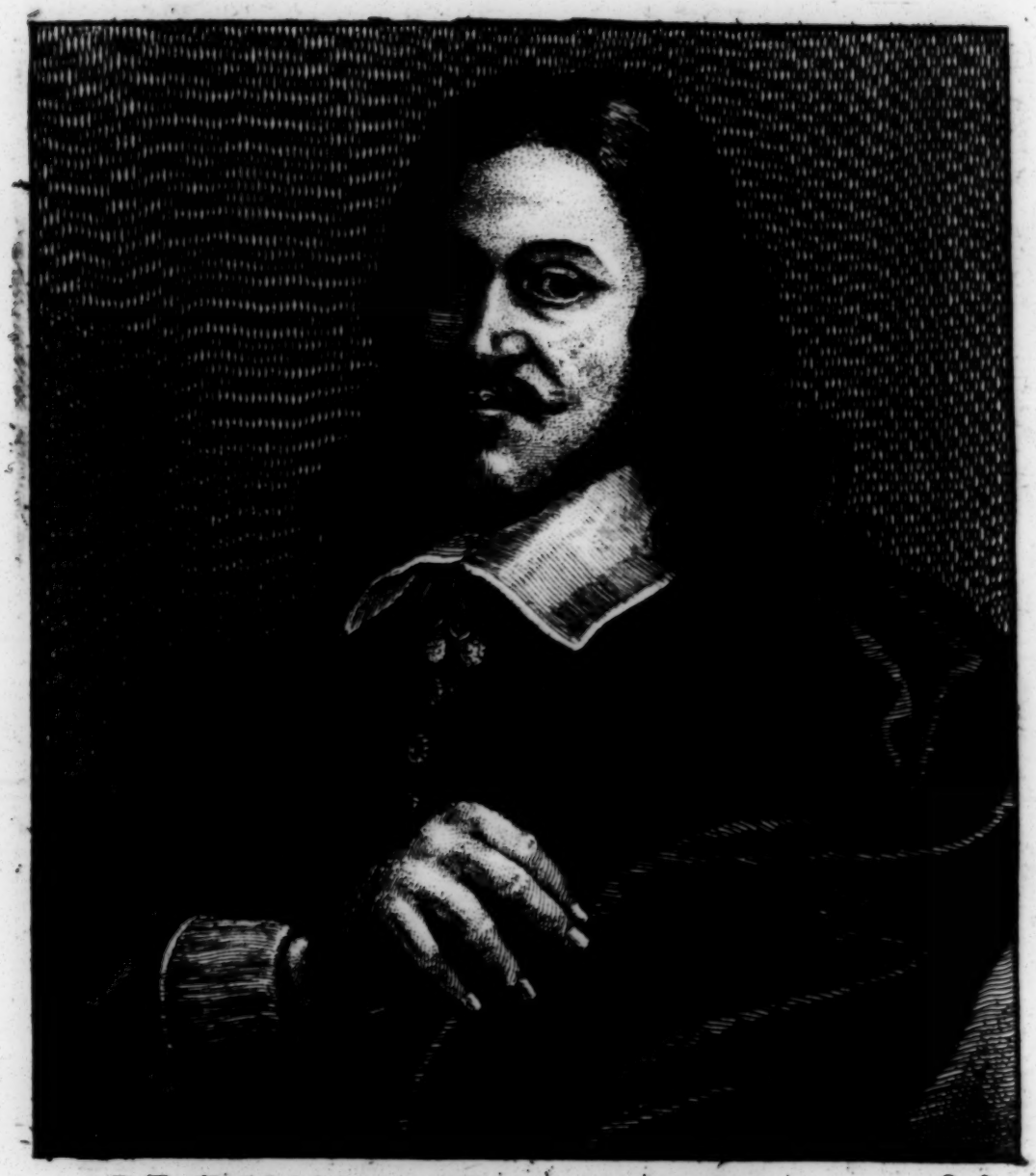
Gen Honthorst pinxit. *Pet. de Iode sculp.* *Ic. Maessens excudit.*



THOMAS WILLEBORTS BOSSAERT 33

Peinctre tresrenommé, travaill admirablement bien en grandes figures, estimé pour pouvoir faire un pourtraict exactement bien; son Alteſſe le Prince d'Orange Henry Frederic luj a faict faire beaucoup de pieces, comme aussi son filz le Prince Guillaume, aussi pour d'autres Monarques; son maistre estoit Gerard Segers, est ne de Bergue sur le Zoom lan 1613. et demeur a present a Anvers.

Tha. willeborts pinxit. Coenr. Woumans sculpsit. Ioh. Meyssens excudit.



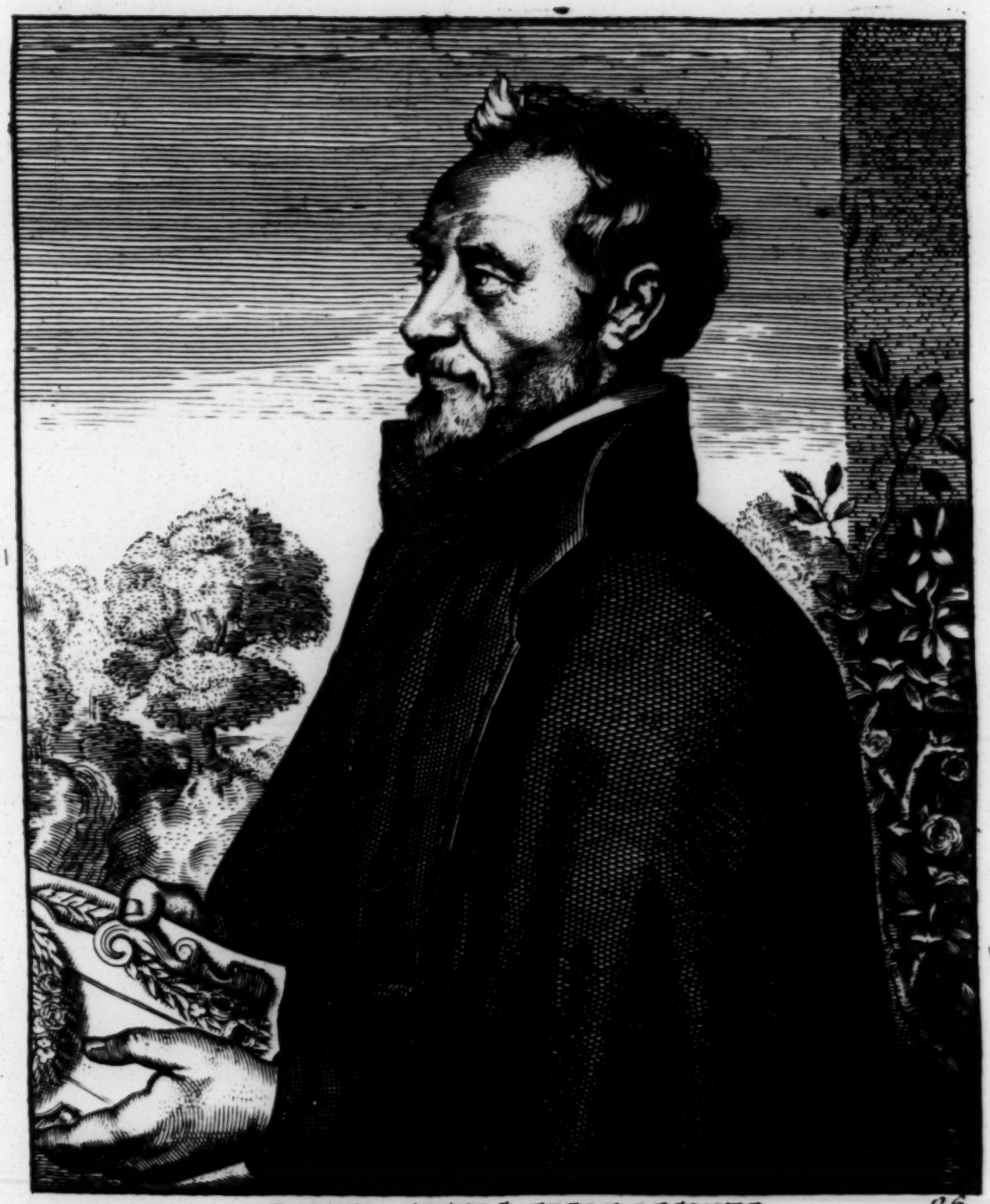
BONAVONTVR PEETERS. 34

Tres bon Peinctre de Mers. Calmes, et Tempestes ilsentent bien aux nauires, galeres, et Batailles sur Mer. Cognoist l'orisont, ses esloignements sont douces, faict bien les Villes, et Chateaux, on voit par tout, Beaucoup de ses œures, dans les Maisons des amateurs, il est natif d'Anuers, et fut ne en l'an 1614.

Ioannes Meyssen pinxit et excudit. *W: Hollar fecit.*

FRANCOIS WOUTERS 35.

est né a Lyere l'an 1614. faict extremement bien les petites figures principalement nuës et aussi des paysages. il a esté disciple de Mr Paul Rubens, et par son addres est faict peinctre de l'Empereur d'Allemaigne Ferdinand le 2.me s'estant allé avec son Ambassadeur en Angleterre, ou estant arrivé receut la nouvelle que sa Maj.te Imperi.le estoit mort l'an 1637. en apres fut peinctre et homme de Chambre du Prince de Galles, ayant demeuré quelque temps a Londres s'est retourné a Anvers s'y faisant valoir par son art. Fr. Wouters pinxit. Pet. de Iode sculp. Io. Meyssens exc.



DANIEL SEGERS FRERE IESUITE 36.

Un de premiers painctres de nostre temps, en fleurs naturelles: il a faict son apprentissage chez Iean Breugel. l'on trouve de ses chefs d'œuvres dans les courts des grandes seigneurs. l'Empereur d'Alemaigne, et l'Archiduca Leopolde Guillelme ont beaucoup de ses pieces. S. Alt le Prince d'Oraigne Henri Fredericq luj a faict deux presents pour deux pieces de sa main, une dixieme et une crois d'or massif, toutes deux de grande valeur. il teint maintenant sa residence en

I. wme pinxit. Anvers dans la maison de proffesse des Peres Iesuites. I. Meyssens excudit.

PETER[illegible]TERS [illegible]

*Naquit [illegible] Anuers [illegible] [illegible] [illegible]

IACOBVS VAN ES 38

Peinctre Excellent en fruicts poissons oiseaux et fleurs les quelles il faict extremement bien au naturel il demeure a Anuers ÿ estant ne.

Ioannes Meyssens pinxit et excudit. *We Hollar fecit*

ADRIANVS DE BIE

39.

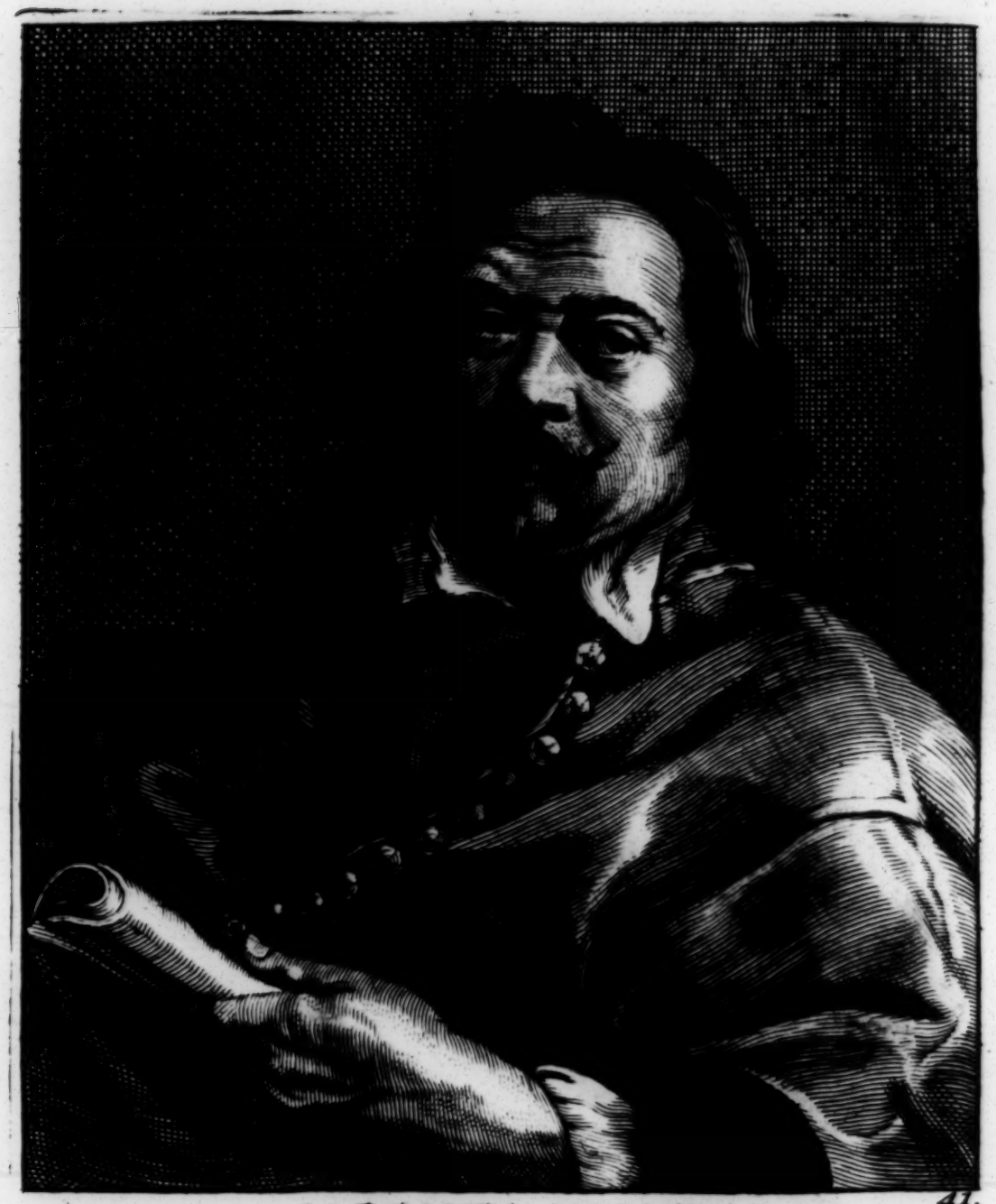
Paintre bien estimé en grandes figures et aultres ordonnances, Pere de l'Auctheur de ce liure, qu'il at demeuré long temps en Italie etc: né dans la ville de Liÿere en l'an 1594.

Petrus Meert pinxit. *Lucas Vorstermans iunior sculpsit*

ADRIAEN VAN VENNE. 40

Natieff de Delft en l'an 1589 a pris son Commencement aupres de Simon Valck a Leyden et de la chez Jeronimus van Dirk Excellent Paintre en blanc et noyr quitant son Maistre, s'est exercé de telle facon en son estude quil a faict des Chefs d'œuures pour le Roy de Denemercq aussi Son Altesse le Prince d'Orange a des belles Chasses de sa main et Beaucoup d'autres Princes, et grandes Seigneurs, mais ces plus belles œuures ont esté en blanc, et noyr il est bon poete cet quon trouue per ces liures qui il a faict il tient sa Residence a la Haye.

A. van Venn pinxit. *W. Hollar fecit.* *L. Mercenius excudit.*

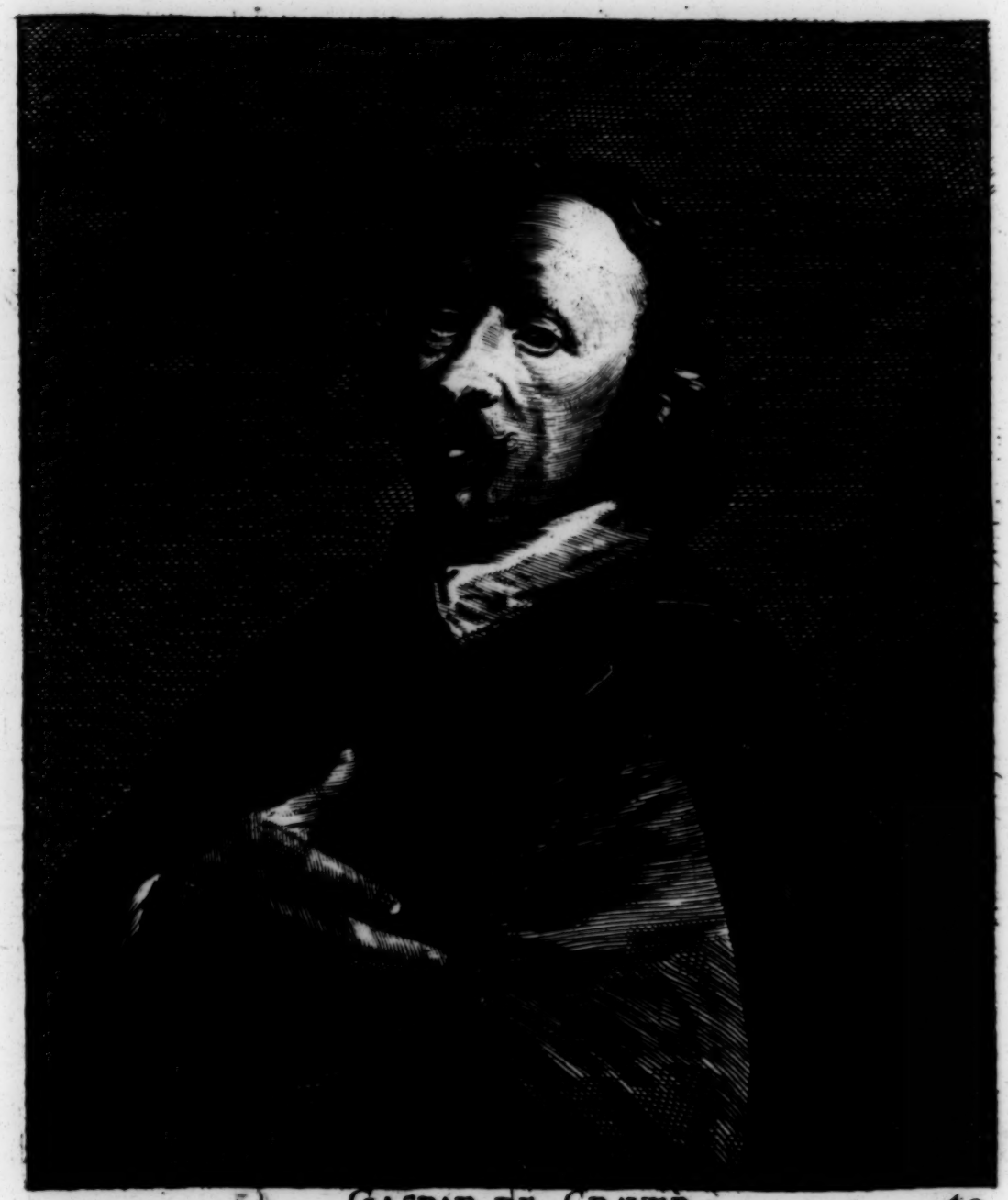


IAECQUES IORDAENS

41.

Excellent peinctre en grand, faict connoistre son esprit relevé par sa belle maniere de prindre. est inventif en toute sorte d'ordonance est fort en poesie histoires, en devotion et d'autres, il a faict les belles choses racourtantes pour le Roy de Suede, et plusieurs autres princes et seigneurs. est né a Anvers lan 1594. le 19. de May, a faict son apprentissage chez son beau pere Adam van Oort, tenant sa demeure en la ville de sa naissance.

Ia. Iordaens pinxit. Pet. de Iode sculpsit. le Mayssens excudit.



GASPAR DE CRAYER 42

Natif d'Anuers en l'an 1585. a esté diciple de Raphael Coxcij demeurant a Bruſselles, et at tellement ſurpaſſé ſon Maiſtre en l'art de Paincture, q'yl ſ'est rendu vn des milieurs maiſtres de noſtre ciecle, dont ces chefs d'œures q'uon voict per tout en ſont les teſmoins, principalement a Bruſselles, ville de ſa demeure, il a eſte paincttre de ſon Altheſſe le Prince Cardinal Ferdinandus, a faict ſon Portraict, et auſſi de beaucoup d'autre Princes, il eſt encor florisent en ſon eſtude faiſent des belles œures.

Antonius van Dyck pinxit. Iacobus Neefs sculp. Ioan: Meyssens excudit.

BALTHASAR GERBIER 43.

Il a fuict merveille en illuminature, et a demeuré long tempo en Italie, il fut paintre du Duc de Bocquingam et apres du Roy d'Angleterre le quel lui faisoit Chevalier, par sa vertu; et apres son Agent a Brusselles, en l'an 1630 et a Londres maistre de la cermonie. il est natif d'Anvers l'an 1592.

Ant. van Dyck pinxit. *Ioan. Meyssens excudit.*

44.

LEONARD BRAMER

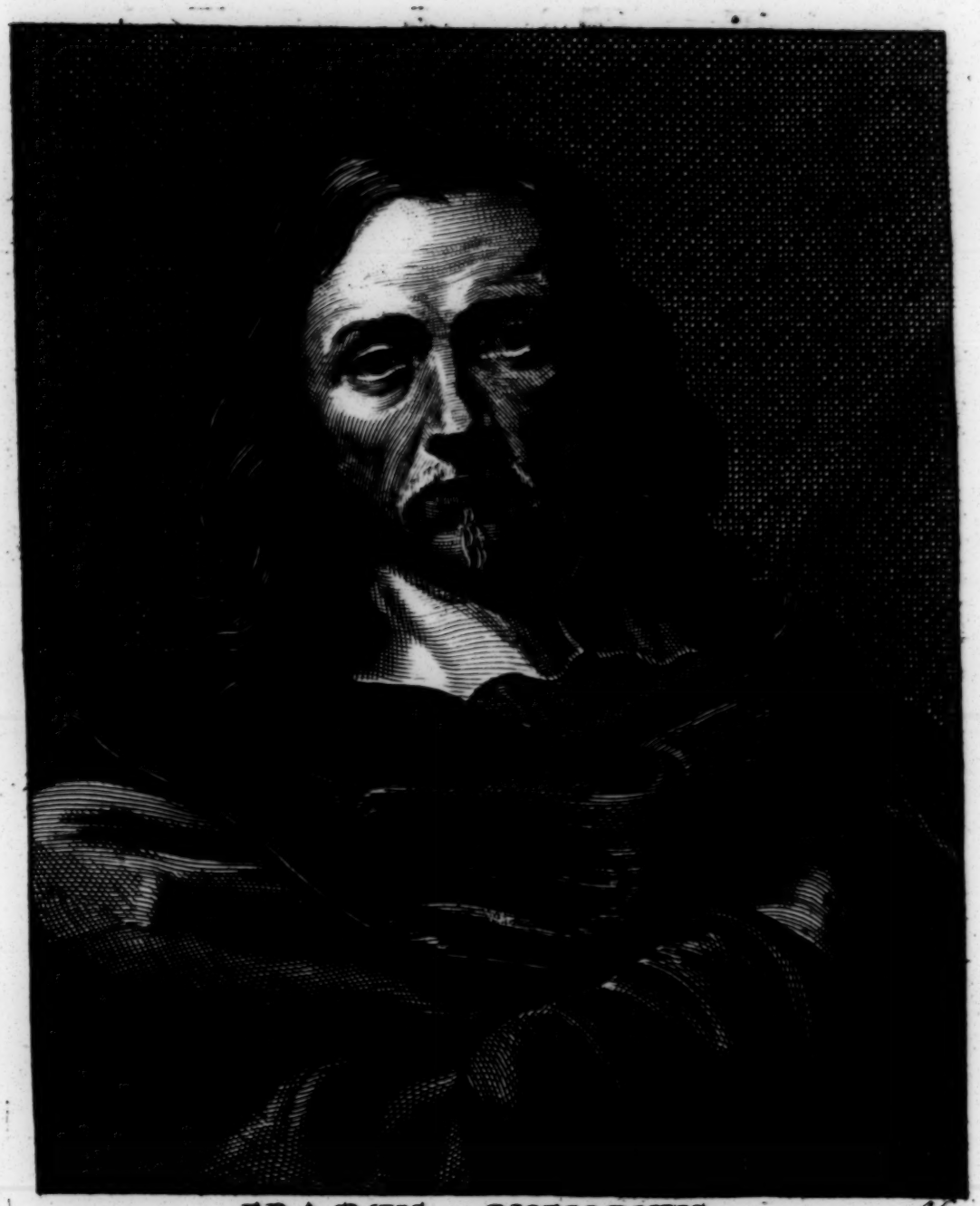
Natif de Delft, en l'an 1596. il a demeuré long temps en Italie dedans la Court du Prince Mario Ferneſe, ou il a faict beaucoup des ſes œuvres en grand, et en petit. il a faict auſſi quelques pieces pour le Cardinal Sohalie. d'Italie il eſt revenu a Delft, et il a faict quelques pieces a Ryſſwyc pour ſon Alteſe le Prince d'Orange Fredric Henri: et pour ſon Exc^ce Conte Maurice de Naſou, et autres Princes.

Leon. Bramer pinxit *Ant vander Does ſculpſit.* *Io Meyſſens excud.*

CORNELIO POULENBOURGH 45.

Natif d.t Vtrecht, paintre tres parfaict, et admirable, en petites figures, et animaux: et les enfans nuds il les faict fort naturelles: ses ruines, payſages, et glongements ſont fort beaux. il a demeuré long temps en Italie; et en l'an 1637. il fut demandé par le Roy d'Angleterre a Londres, ou il a faict pour le Roy, quelques tableaux, et la il ſeſt retire a Vtrecht.

Cor Poulenbourgh delin. *Coen Waumans ſculp.* *Io. Meyſſens exc.*



ERASMUS QUELLINIUS 46.

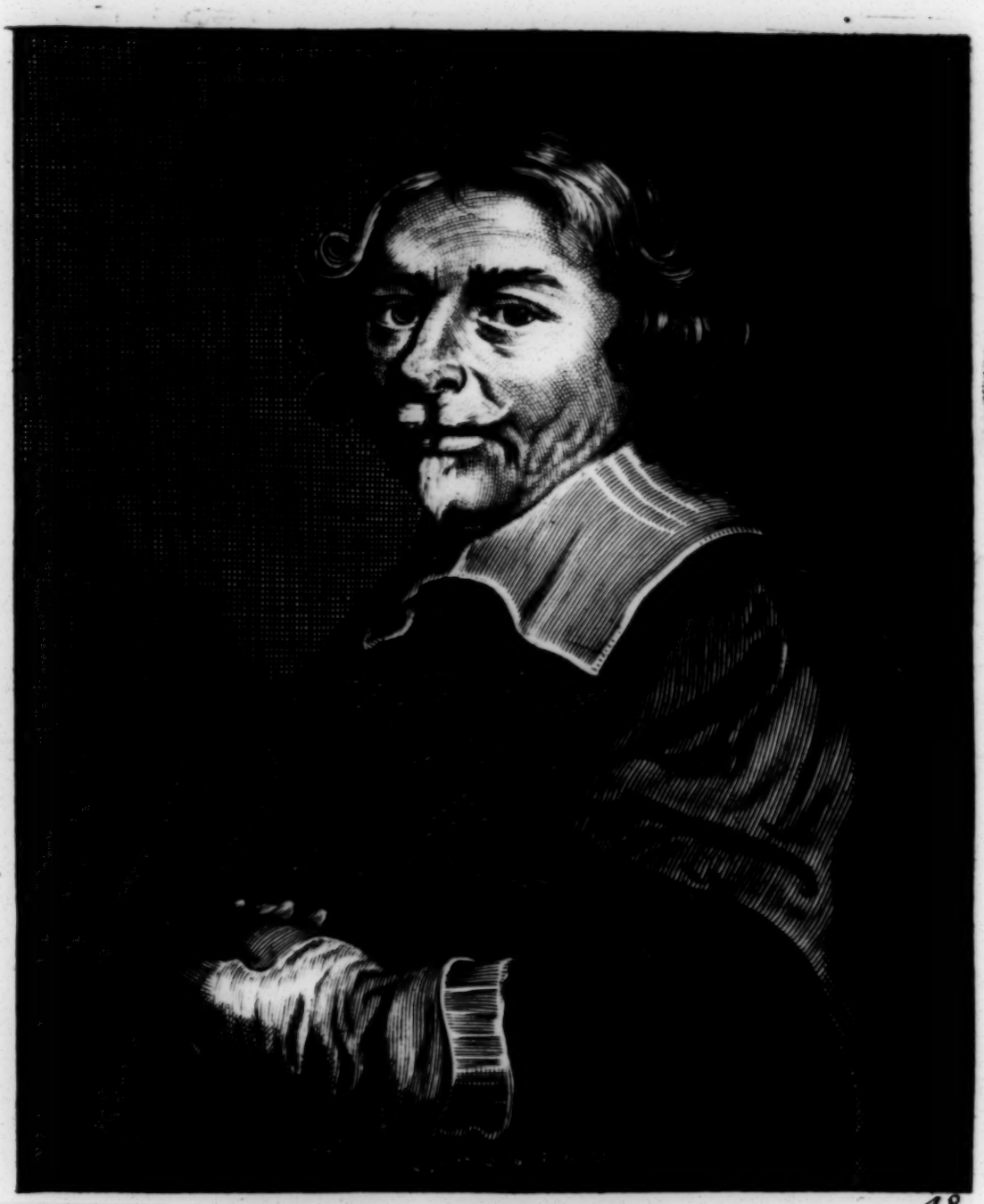
Né d'Anvers l'an 1607, le 19 novembre. il at été disciple de Monſ.r P.P. Rubens, estant premierement devenu maiſtre dedans la Philoſophie; il et auſſi dans la Peinture devenu un maiſtre excellent, ſi bien en grand que en petit: et il ſe entend fort bien a la perſpective, et il eſt un grand deſſeignateur et Architecte.

Er. Quellinus delin. Petr. de Iode ſculp. Io. Meyſſens excudit.

IOANNES COSSIERS. . . 47.

Peinctre, naturel d'Anuers, est née l'an 1603. Il a eu au commencement de son art pour maistre Cornil. de Vos. Il est devenue fort excellent. Ce que tesmoignent assez ses peinctures quil a fait en plusieurs Eglise tant pour le Roy d'Espaigne, que pour le Prince Cardinal et pour l'Archiducq Leopolde Guilaume et plusieurs aultres Princes et Seigneurs.

Ioannes Cossiers pinxit *Petrus de Iode sculpsit* *Ioannes Meyssens exc.*



48.

DAVID BALLII

At eu ſon origine a Leyden ou il tient encor ſa reſidence. il eſt un fort bon peintre en pourtraicts, et en vie coye: eſtant fort en la deſſeinne a la plume etc.

David Bally pinxit. Coenr. Waumans ſculp. Io. Meyſſens exc.

HERMAN SAFTLEVEN 49.

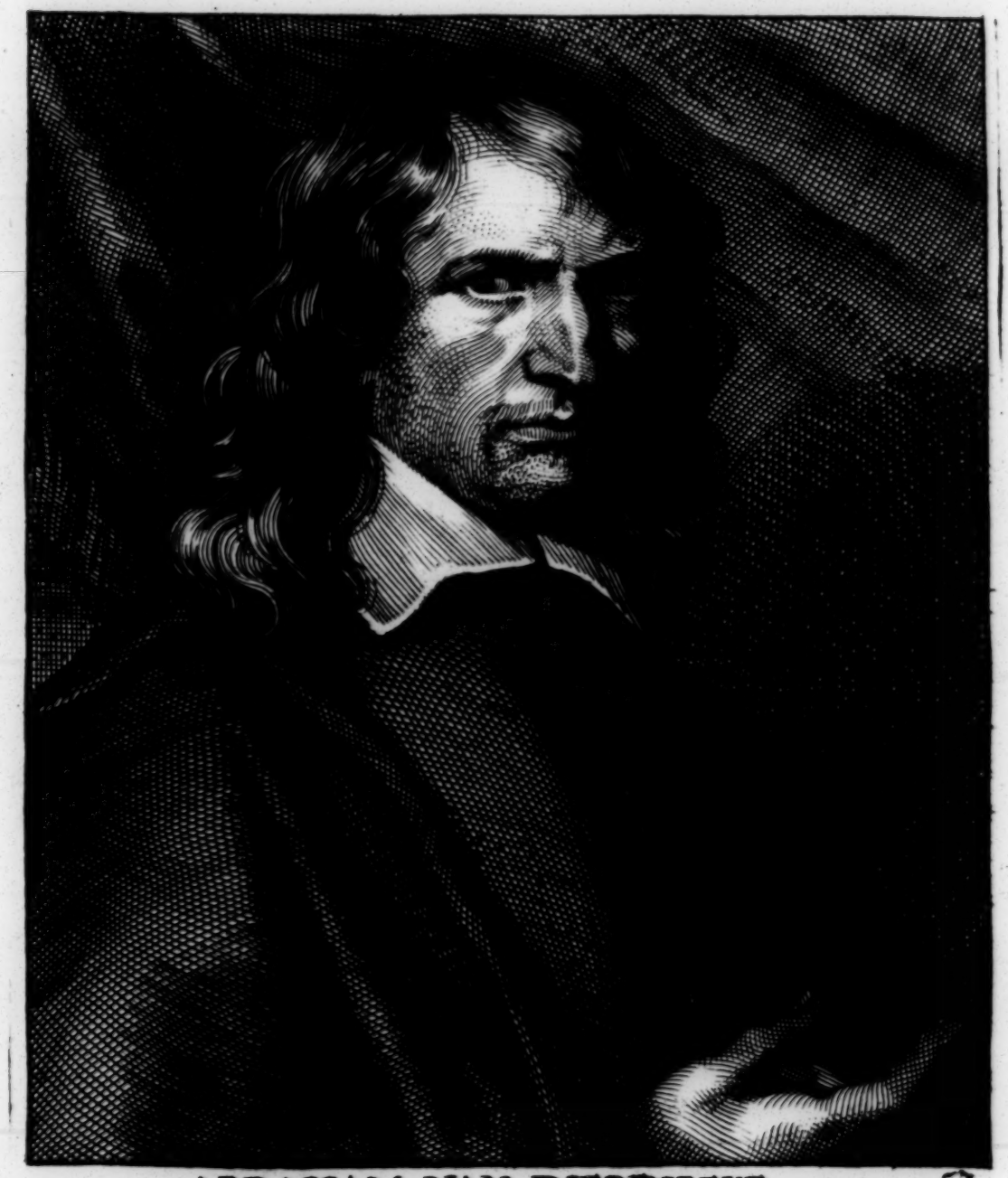
Natif de Rotterdam en l'an 1609. un bon paintre en païsages. au commencement il faisoit païsans, païsanes, et granges: mais à present il a sa seule delectation en païsages sa residense est en la ville d'Vtrecht.

H. Saftleven pinx. *Corn. Vermans sculpsit* *I. Meïssens excudit.*

IEAN VAN BRONCHORST 50.

Natif de la ville de Vtrecht en l'an 1603. aijant apriz chez peintres en verre, mais des petites maistres, sans quelque bone instruction, per sa grande diligence est devenu un tres bon paintre en figures. il est bon designeur comme on peut voire par ces

Io: van Bronchorst delin. *Pet. Ballin sculp.* *Io. Meyssens excudit.*



ABRAHAM VAN DIEPENBEKE 57.

Est né a Bosleducq, aqant cy devant exercé pour quelque temps l'art de peindre sur les vitres, en quoy il surpasse tous ceux de son temps, mais a present s'est addonné a peindre toute sorte de peincture mesmes aux desseins tres curieusement, aïant eu pour maistre Pierre Paul Rubbens, tient sa residence a Anvers.

Abr. a diepenbek pixit. Paul. Pontius sculpsit. Ie. Meyssens excudit.

PIERRE DANCKERSE DE RY. 52.

Natifs à Amsterdam l'an 1605. Peintre en pourtraict de Sa Maj.^te Vladislaus IV. du nom Roy de Pologne, et Swede, etc.

Petr. Danckerse de Ry pinxit. *Ioan Meyssens excud.*

DANIEL VAN HEIL 53

est ne de Brusselles lan 1604, est bon peinetre en paisages, travaille bien au vif, de mesme les maisons et villes bruslantes, ce qui se peult cognoistre par beaucoup de tableaux quil a faict.

Iean Bapt. van Heil pinxit. *Fredric Bottats sculpsit.* *Iean Meyssens excudit.*

IACQVES D'ARTHOIS, 54.

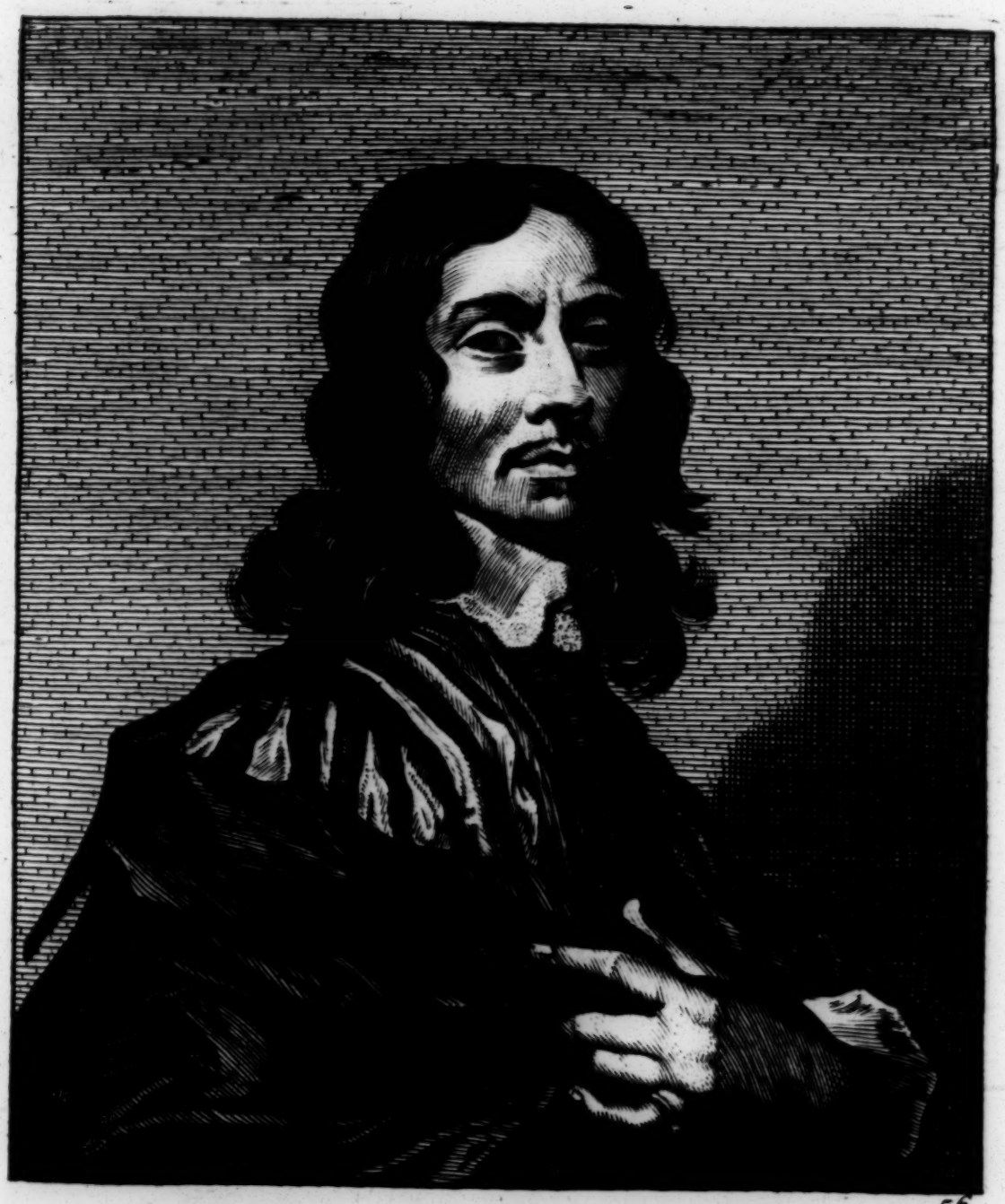
Nasquit en Bruxelles l'an 1613. ou il tien sa reſidence, ſes païſages en grande et petite forme ſont tenuz entre les plus plaiſans de Flandres.

Ioan. Meyſſens pinxit et excud. *Petr. de Iode ſculpſit*

PIERRE VAN LINT. 55.

Trauaille en grand et en petit aux pourtraitures, en Histoires tant spirituelles que prosanes. Il a serui de Peintre au Cardinal Geuasius, Doÿen, et Euesque d'Ostie, par l'espace de sept ans, comme aussÿ a d'aultres grands Seigneurs. Il peinct a l'huile et a la détrempe, selon qu'il a suiet en la Chapelle de Sainte Croix en l'Eglise de la Madona del Popolo a Rome. Il at aussÿ suit trois tables d'autel a Ostie. Il sert a present de ses pieces le Roÿ de Dannemarc. Il naquit l'an 1609. Commençea son stil l'an 1639. en Anuers, lieu de sa naissance, ou il reside a present.

P. Van Lint pinx. P. de Iode sculpsit. Ioannes Meyssens exc.

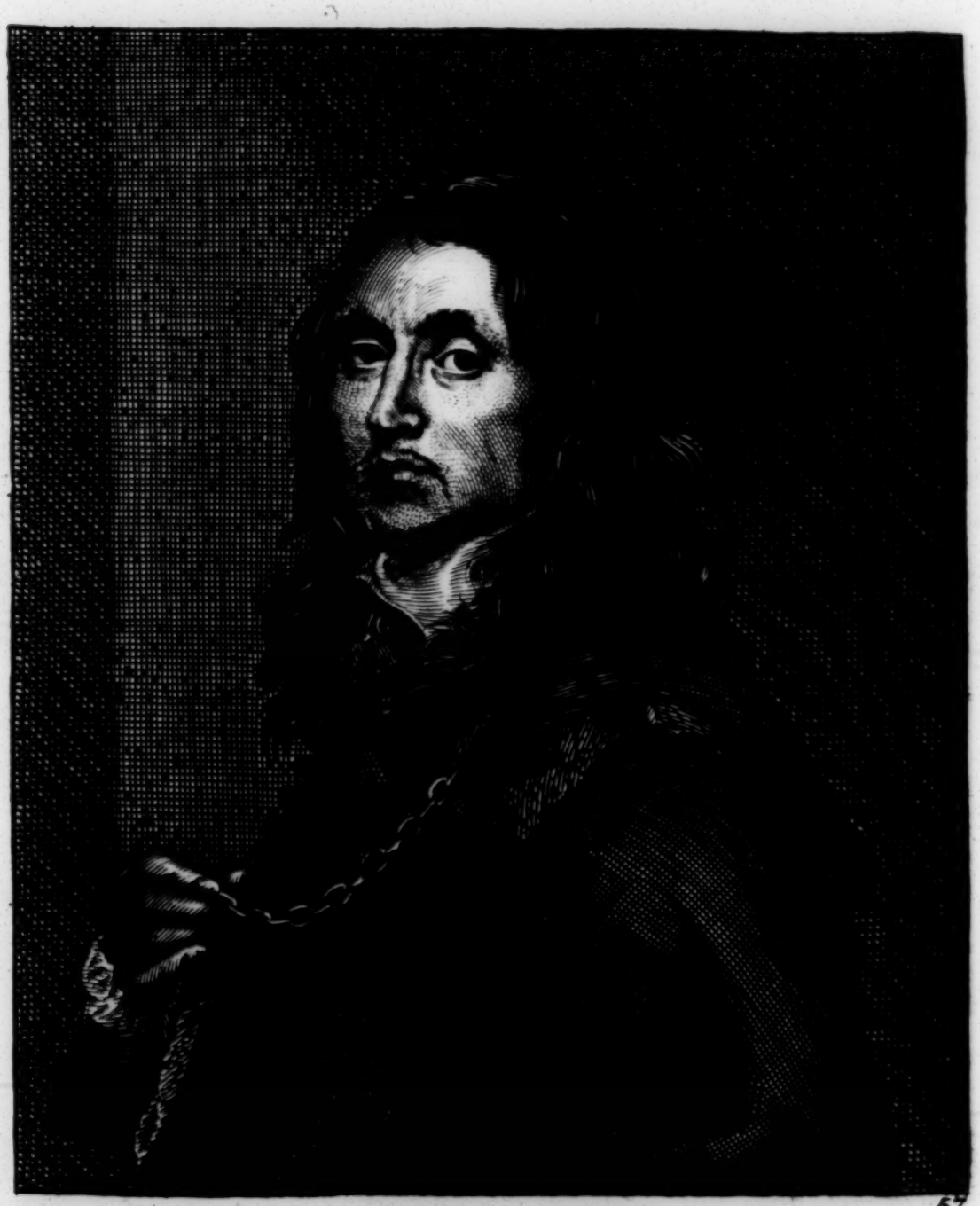


56

NICOLAS DE HELT STOCADE

Prit ſa naiſſance a Nieumegen en l'an 1614. il a demeure quelque temps a Rome et a Veniſe et de la il est venu prendre ſa reſidence en France ou il a faict des ſi belles œuvres qu'il at esté eſtime digne d'estre receu Peintre de Sa Maieste Tres-chriſtiene

Nicolas de Helt Stocade pinxit. Petr. de Iode ſculpſit. Io. Meyſſens excudit.

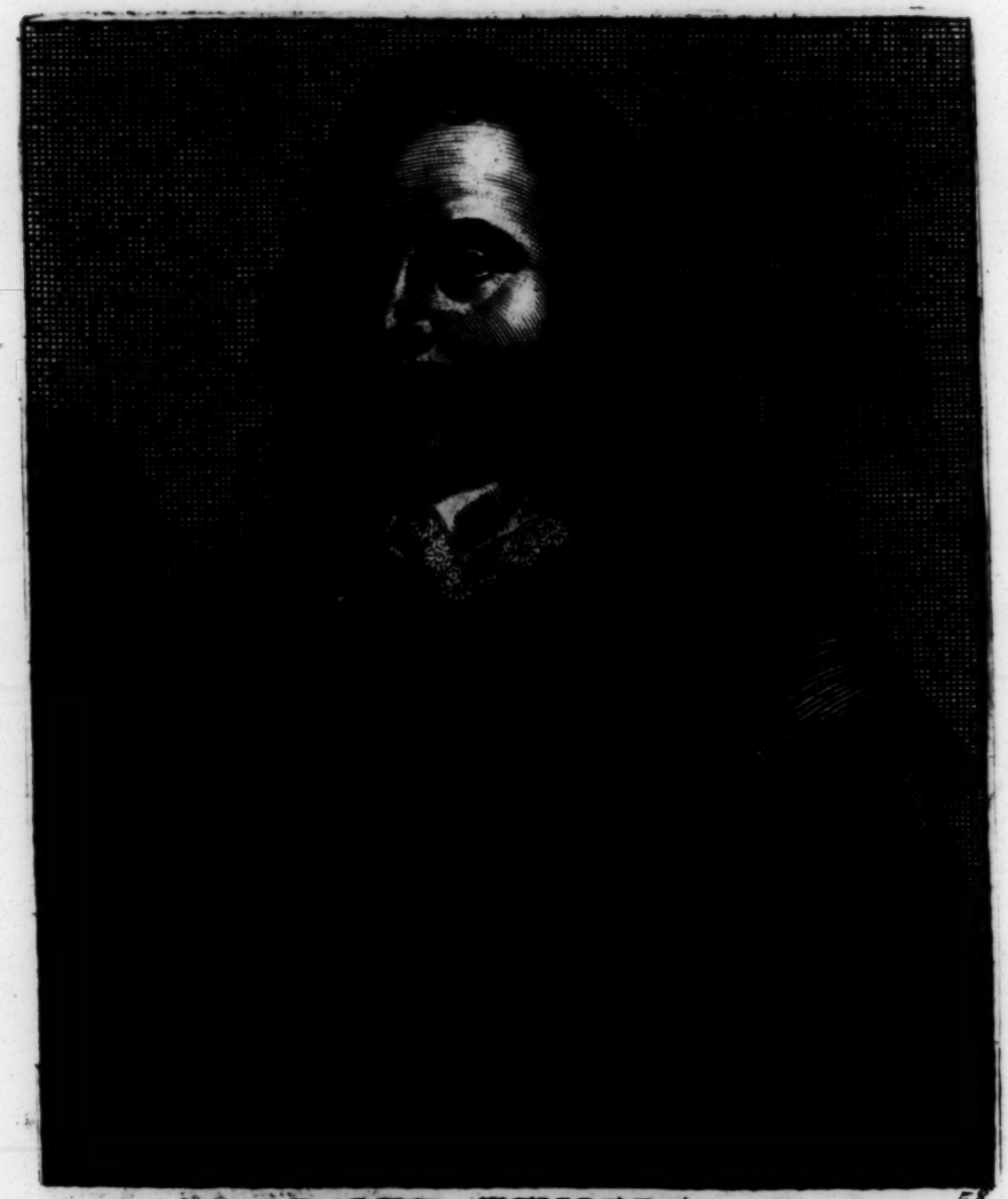


GONZALO COQVES.

57.

Né en Anuers, lan 1618. at apriz ſon Art Cez le Viеur Dauid Rÿckaert ſon beau Perе, ou il a tellement auancé ſon eſtudе que le Roÿ d Angleterre L'at Emploÿe pour auoir de ſes pieces. le duc de Brandenborg ſen delectoit fort et le prince Dorange en faiſoit grand Cas; ſes ordonances ſont excellentes, et ſes pourtraicts en petit, admirables.

gonzalo Coques pinxit. *paulus pontius ſchulpſit* *Ioannes meyſſens excu*

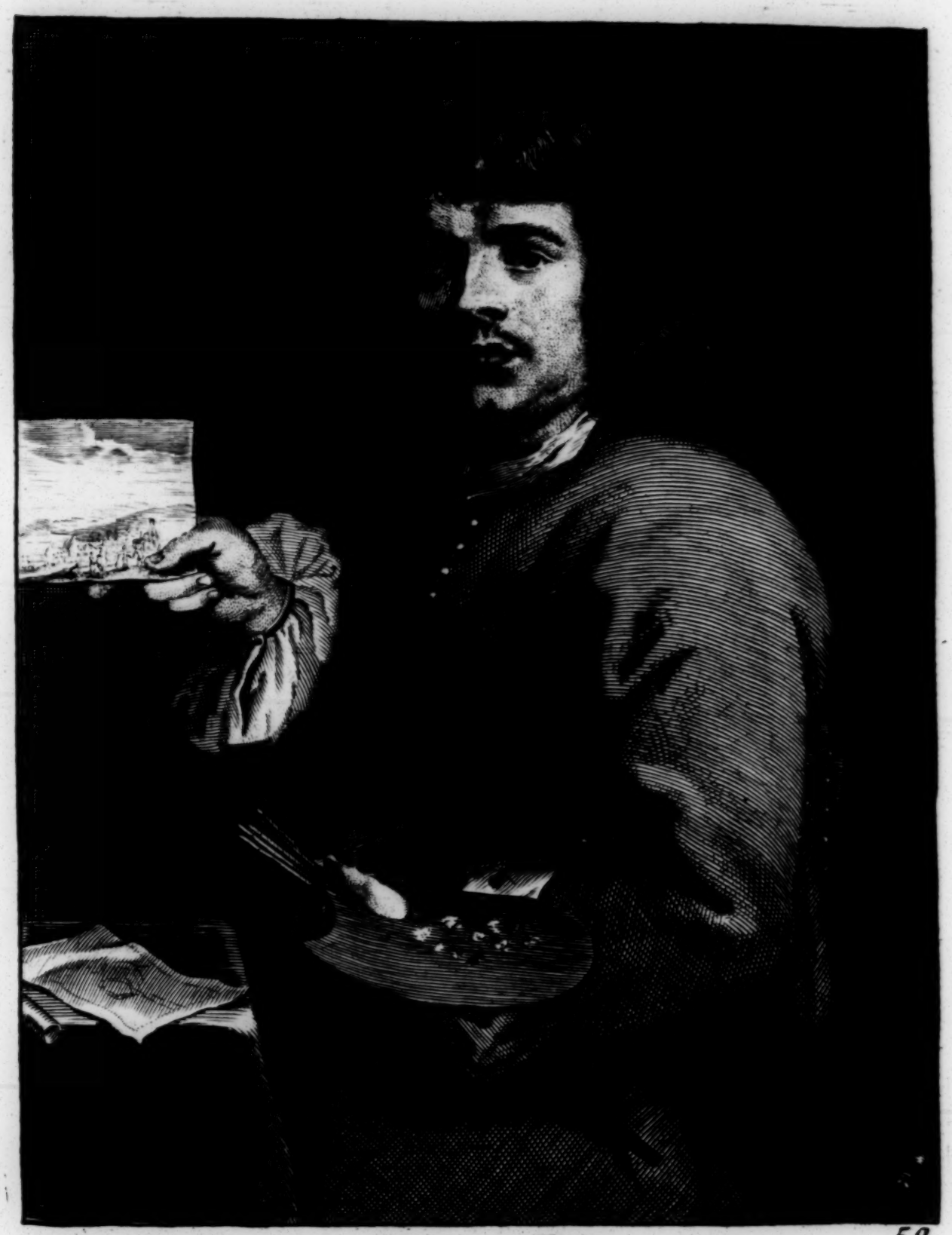


DAVID TENIERS

58.

Un tres excellent peintre en petites figures et païsages, il a faict des remarquables pieces tant pour le Roy d'Espaigne que pour autres Roys, de mesme pour l'Archi-duc Leopolde Guillaume, l'Evesque de Gand, et le Prince d'Orange Guillame et plusieurs autres Princes, Seigneurs, et Amateurs de l'art, ont beaucoup de ses œuvres, il est ne d'Anvers l'an. 1610. aïant eu son pere pour maistre.

Dav. Teniers pinxit — *Pet. de Ibde sculpsit* — *Io. Meyssens excudit.*



ROBERTVS VAN HOECK. 59.

Controleur des fortifications pour le seruice de sa Maj.te en Flandre etc. peître extreordinaire en petites figures, tres-bien estimez des amateurs et grands Seig.rs pour leur rareté né dans la ville d'Anvers.

G. Coques pinxit. *C. Cuckercken sculpsit*

60.

IEAN BAPTISTE VAN HEIL

bon peinctre, inventif en ordonances de devotion, poëſie et d'autres, fait bien un pourtraict, ce qu'on peult veoir a Bruſſelles dont il eſt ne l'an 1609. et frere de Daniel et Leo van Heil, toute trois encor en vie.

Ie. Bapt. van Heil pinxit. fred. Bolttats ſculpſit. Ie. Meiſſens exc.

61.

IEAN PHILIPPE VAN THIELEN *Seigneur de Couwenberch, etc. il eſt né a Malines, l'an 1618. a eſté diſciple du treſ-fameux peintre F. Daniel Zegers de la Compagnie de Ieſus, aupres lequelle il eſt deuenu peintre tres eſtimé en fleur, dont ſes tablaux en rendét les teſmoinages.*

Erasmus Quellinus pinxit *Richard Collin ſculpsit*

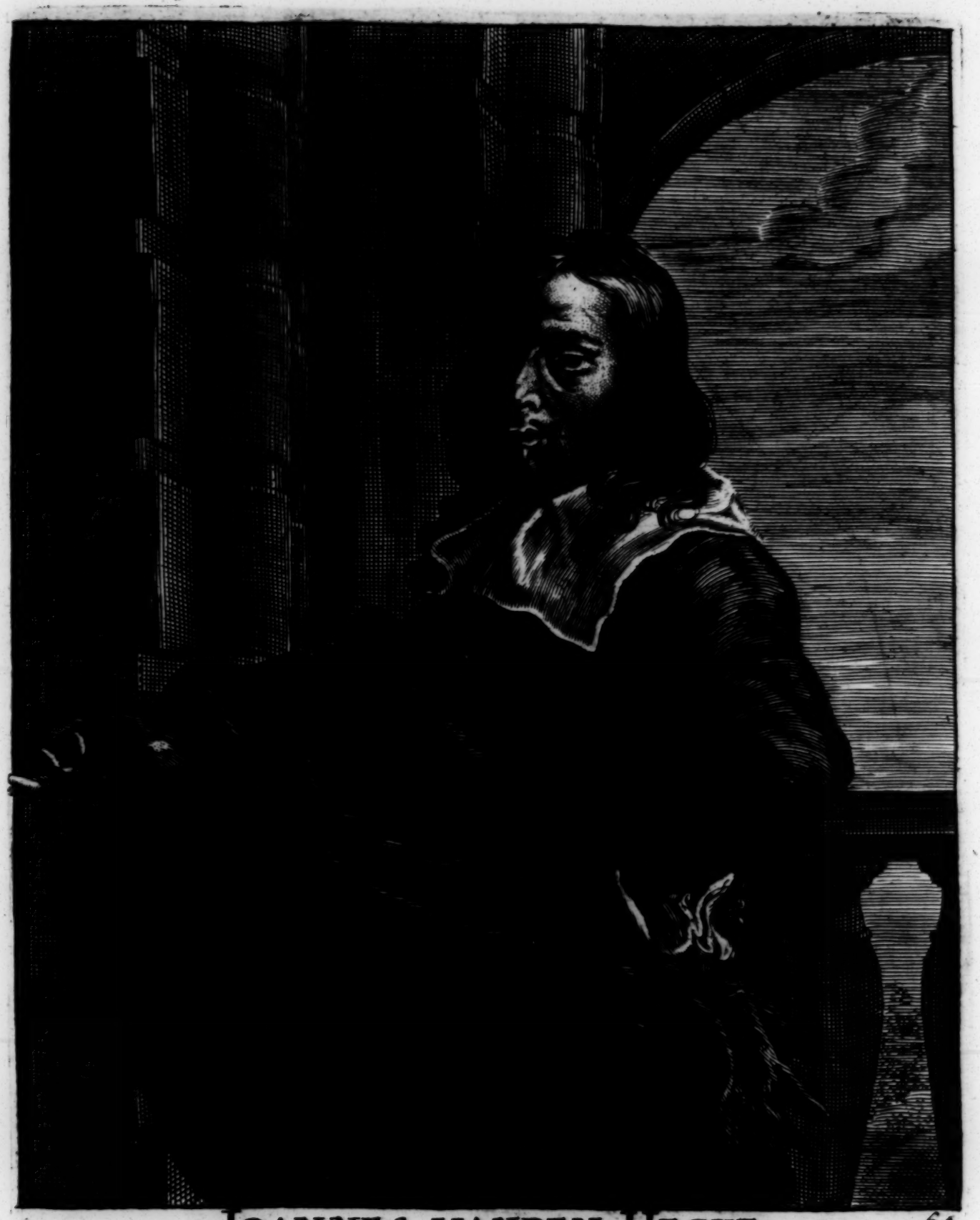
PETRVS MEERTE
Pictor Brucellensis

62.

C. Caukercken fecit.

IOANNES PEETERS 63.

Tres-bon Peintre de Mers, calmes et tempestes batailles sur mer, Galeres, Villes, et Chateaux etc.
fort rares, et bien estimées par tous païs, principalement des amateurs et grands Segnieurs. demeurant en Anuers Ville de sa naisance, né l'an 1624. *Luc. Vorstermans iunior delineauit et sculp*



IOANNES VANDEN HECKE 64.

Paintre tres-renommez en grandes et petites figures fleurs fruicts, animaux et aultres ordonnances bien Estimez pour leur rarité, quil a demeuré plusieurs ans en Italie et a esté paintre de Ducq: de Bracciaen etc.ª demeurant en Anvers.

I. vanden Hecke pictor. *Corn. Wouwerms fulpsit.*

LVCAS FRANÇHOYS 65.

Peintre tres expert et renommé en grandes ordonnances, et pourtraicts, née a Malines.

Lucas Franchoÿs pinxit. *Ceenr. Wausmans sculp.*

66.

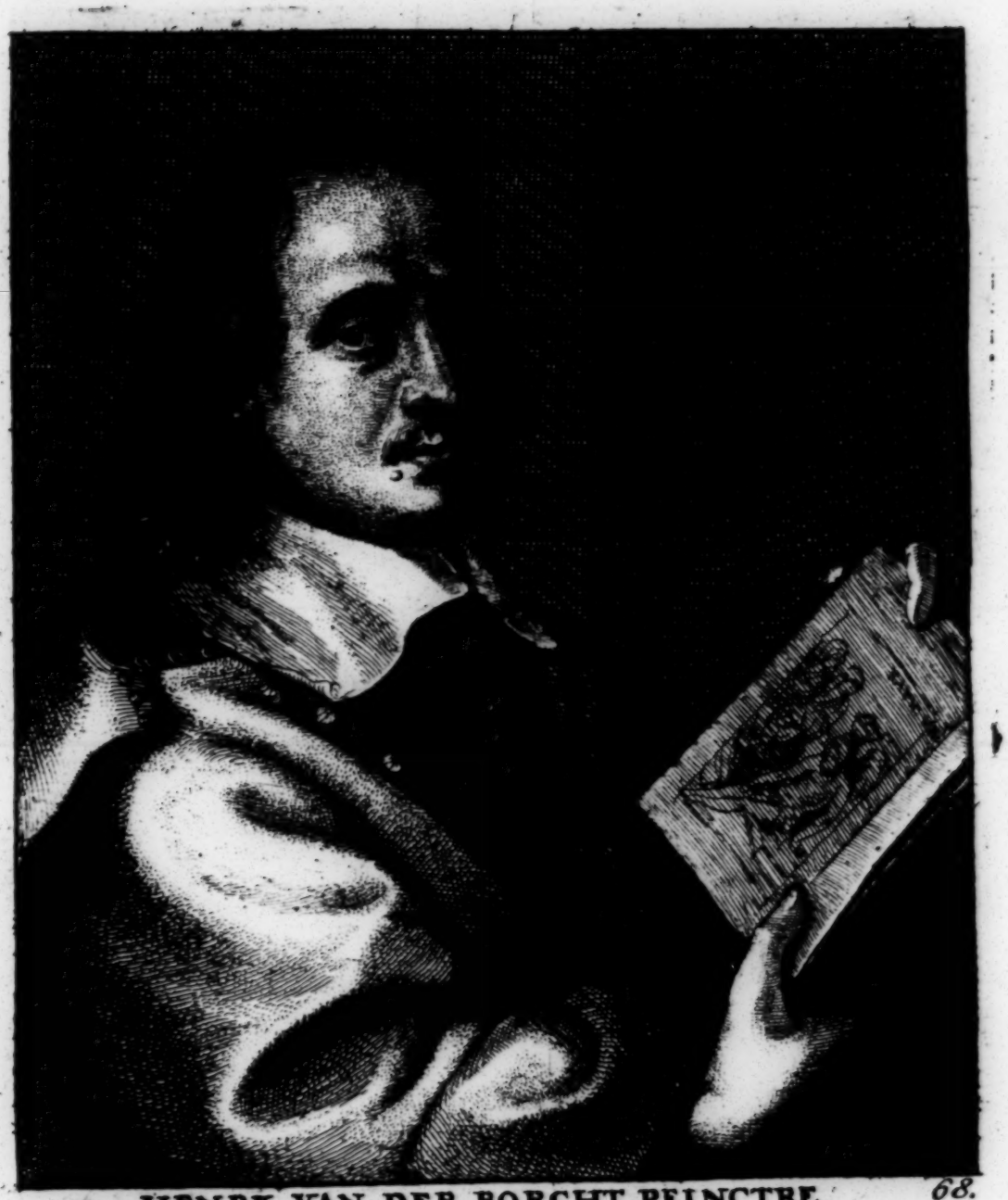
CAROLVS VAN SAVOYEN,

Paintre extraordinaire en petites figures principalement en nues grandement estimez Nasquit dans la Ville d'Anvers demeurant en Hollande .

C. van Savoyen fecit aqua fortis

PETRVS VAN BREDAEL, *Né dans la ville d'Anvers en l'an 1630. Paintre fort plaisant et rare, il at demeure quelque temps en Espaigne, et autres provinces.* 67.

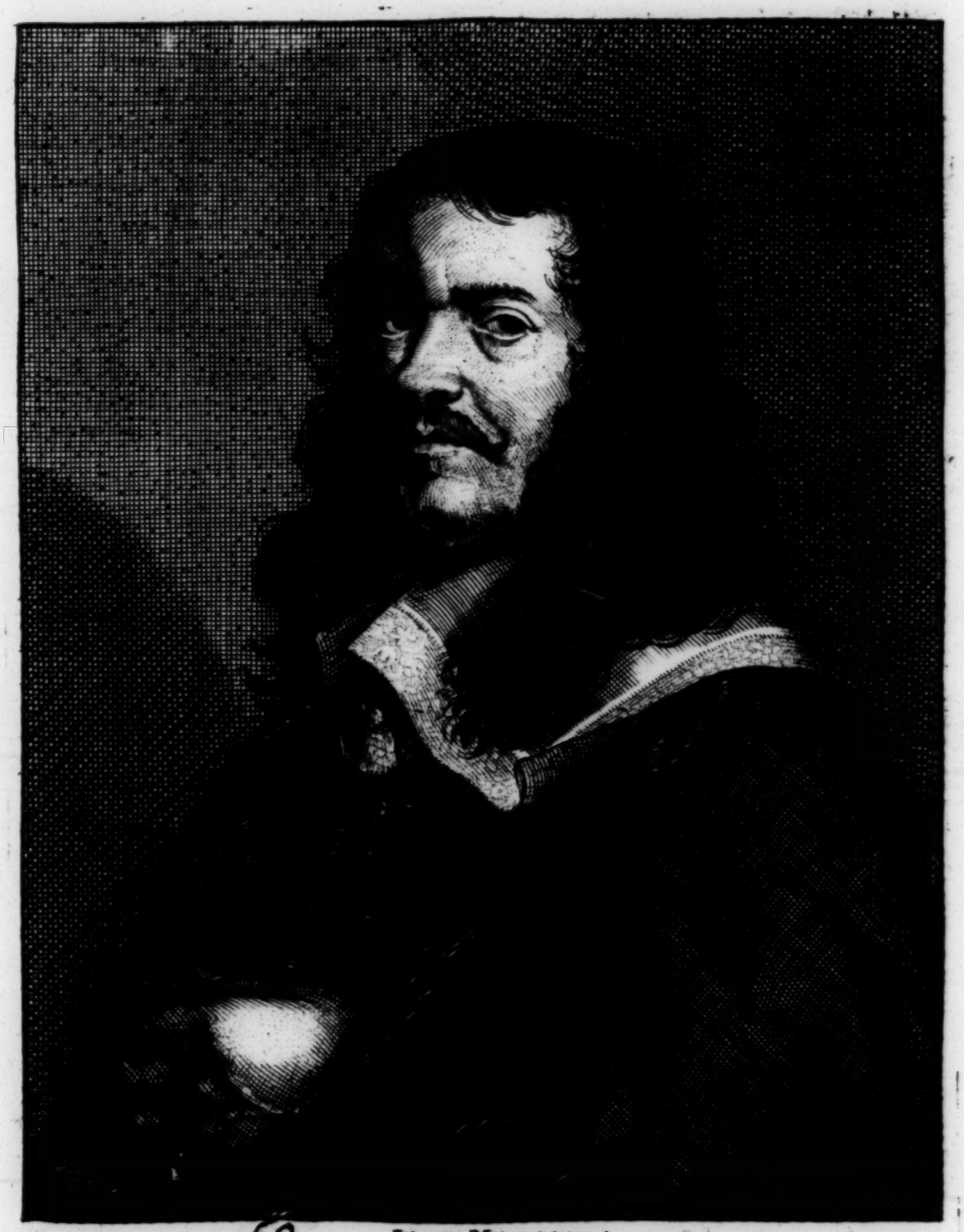
Abbé delineavit. *Coeur. Libertas excudit.*



HENRY VAN DER BORCHT PEINCTRE. 68.

Ne à Tranchendael au Palatinat, et a cause de la Guerre venu a Franckfort, ou l'an 1636
passant le Comte d'Arondell Voyagent vers l'Empereur l'emmena et de la l'enuoya en Italie
Chez M. Petti le quel amassa l'Art pour le dit Comte, de la Passant auec l'art en Angleterre il
l'a garde Jusques au Decez dit Comte il est Seruiteur du Prince de Galles,

Iohann: Meyssens pinxit et excudit. W. Hollar fecit 1649.



69 IEAN MEYSSENS,

Peinctre natif de Bruxelles l'an 1612. le 17. de May, tient a present sa residence en la ville d'Anvers, ou pardessus l'exercice du pinceau particulier. en pourtraits, il fait profession de vendre des printes, en la cognoissance desquelles il est singulierement verse.

Ioan. Meyssens pinxit. *Cornelis Meyssens sculp:*

GEORGIVS VAN SON 70.

Peintre Excellent en Fruicts, Fleurs &c. qu'il demeure à Anuers ou fut nè en l'an 1622.

E. Quellinus vinxit. *Corn. Land. Anuers sculpsit.*

IEAN BAPTISTE VAN DEYNVM. 71.

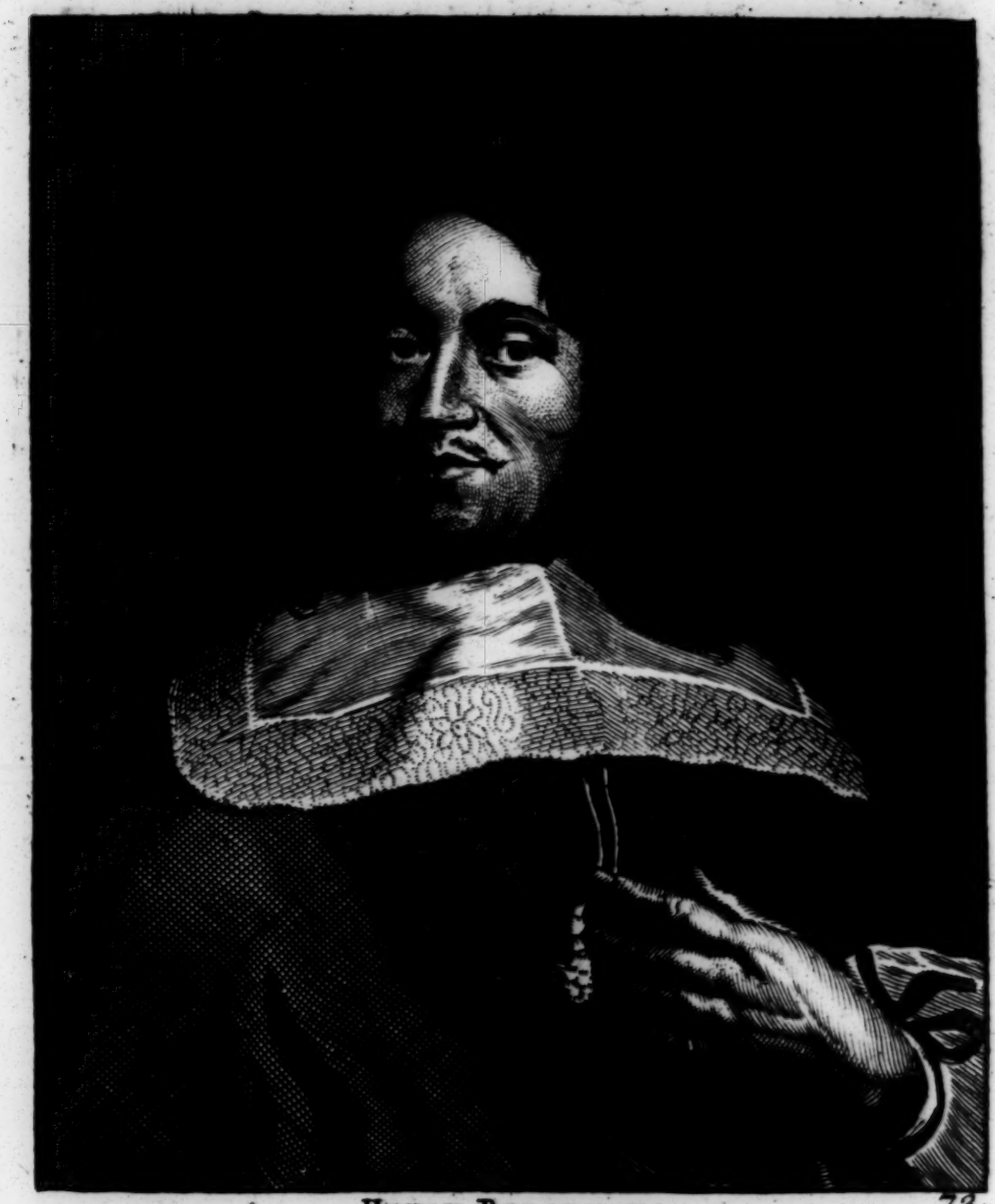
Est né d'Anuers, en l'an 1620. fait extremement bien des petites pourtraits, paisages et autres figures en miniature, et Capitain d'vne Compagnie des bourgeois dans la ville d'Anvers, en l'an 1651.

I.B. van Deynum pinxit.

IOANNES VAN KESSEL 72.

Né dans la Ville d'Anvers en l'an 1626. paintre tres-renommé en fleurs, petites animaux etc. lesquelles sont fort estimez pour leur Curieusité.

E. Quellinus pinxit. *Alex. Voet junior sculpsit.*



HENRY BERCKMANS 73.

Naquit en la Villette de Clunder ſituée proche de Willemſtat. Il fut diſciple de Philippe Wouerman Peintre extraordinaire en Batailles en la ville de Harlem. Puis apres il fit ſon apprentiſſage en Poſtures ou Figures chez Thomas Willeborts et Iacques Iordaens en Anuers. Ses Pieces ſont fort eſtimeés, particulierement ſes Pourtraits. Il tient ſa reſidence a Middelbourg en Zelande.

H. Berckmans pinxit. *C. Waumans ſculp.* *I. Meyſſens excudit.*

P. Bouttats junior fecit

Simon Vouet. 74.

P. Boutiats Junior fecit.

Peeter Testa. 75.

F. Bulcaen junior fecit

Peeter Brugel .76.

Phi: Boultats Junior fecit Antverpiæ

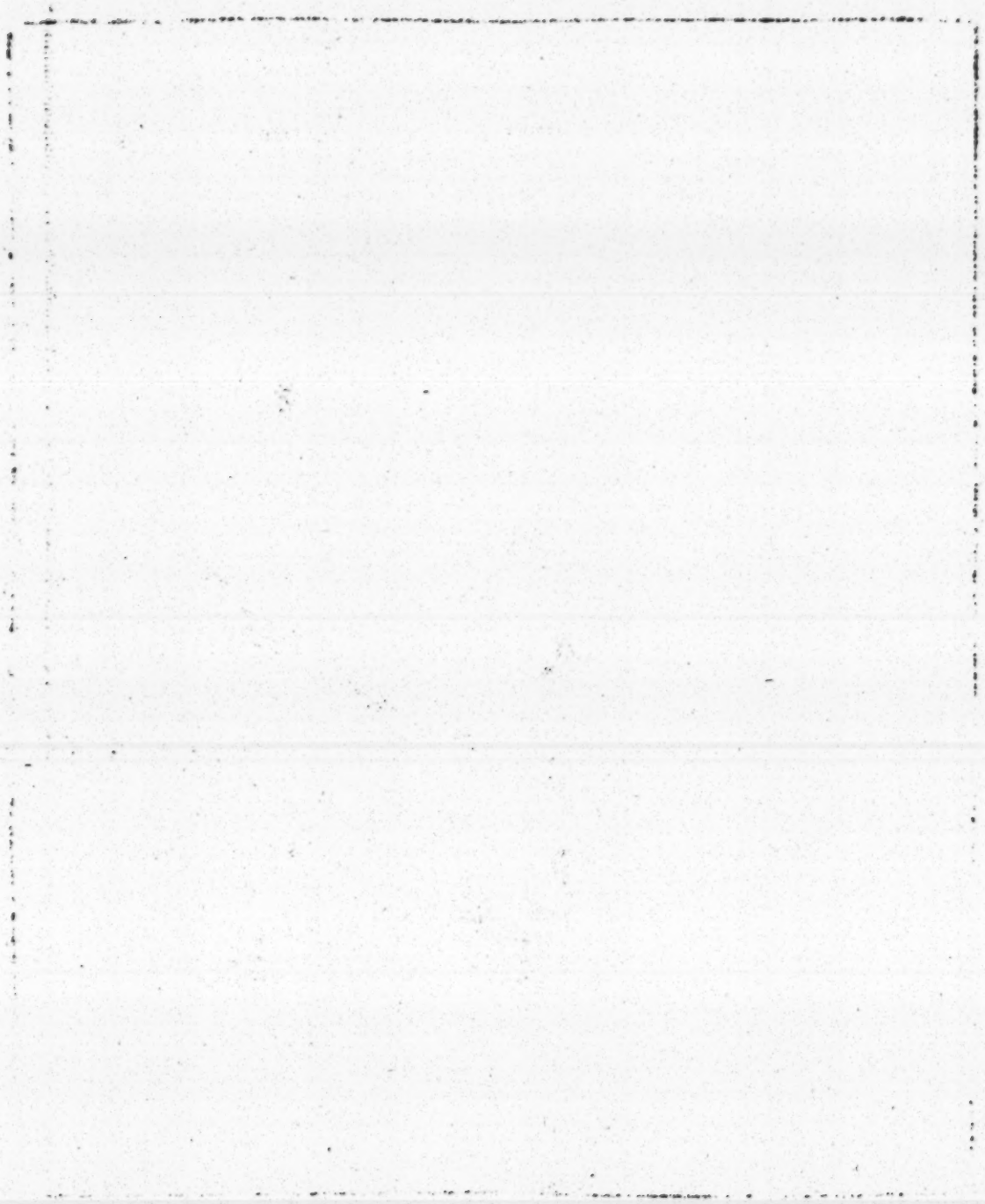
Charles Le Brun. 77.

CORNEILLE DANCKERTS DE RY

78.

Fut ne a Amſterdam l'an 1561. mourut 1634. agé de 73 ans, a oſte environ 40 ans maiſtre macon et Architecte de ceste tant renommée Ville, il vint en la place du feu ſon Pere du meſme nom, qui avoit en ſon vivant ſervi la Ville dans ceste meſme charge, il a faict une grande nombre de grands et ſignales baſtiments parce que l'aggrandiſſement de la Ville ſe fit en ſon temps, il a baſti la novelle porte de Haerlem, les trois novelles Egliſes, la Bourſe de marchants, et innumerables ouvrages apartenants a l'ornement de ceste Ville, il trouva par grande experience l'invencion de baſtir des ponts de pierre ſans reſtraindre le cours de l'eau ſur des grandes Rivieres comme il en fit la preuve l'an 1632 par deſſus la Riviere d'Amſtel large de 208 pieds ayant 7. arcqs.

Pet. Danckerts de Ry delin. Pet. de Iode ſculpſit. Io. Meyſſens excudit



CORNELIE CORT 79.

Engraveur admirable natif de Hornes en Hollande en l'an 1536. il a demeuré long temps en Italie faisant beaucoup de ses œuvres pour Raphaël d'Vrbin Titian et plusieurs autres: il mourut a Rome en l'an 1578.

Franc. vande Steen sculpsit. *I Meyssens excudit.*

THEODOR CORENHERT 80.

A. eté un tresexcellent graveur: il a mis en lumiere plusieurs œuvres de Martin Hemskercq, et plusieurs aultres. il etoit fort bon poëte, natif d'Amstelredam l'an 1522: et mourut à Dergoude, en l'an 1590.

Er vande Steen sculpsit. Hen Goltzius delin. I. Mensens excudit.

HENRI DE KEYSER 81.

Architecte de la ville d'Amſtelredam, il etoit un de meilleurs ſculpteurs d'Hollande, qu'on peult voire per le tombeau du prince d'Oraigne, qu'il a faict a Delft, et le maiſon de la ville. le iour de ſa naiſſance fut en l'an 1569. le 15 de may, dans la ville d'Vtrecht: et il mourut a Amſtelredam l'an 1621. le 15 de maij.

I. Meyſſens fecit excudit.

IEAN SADELER 82.

Tres excellent engraveur, natif de Bruxelles en Brabant l'an 1550. il at este premierement dessaquineur en fer, mais ayant l'esprit plus eleve, il sest adonne a la gravure, ou l'art lui a tribue la plus grande douceur et subtilite du burin: la quelle il at acquise par soy mesme par sa grande diligence, testmoigne les pieces qu'il a faict pour Martin de Vos, et plusieurs autres. Lan 1588. il est alle demeurer a Francfort, et de la a Munichen en Baviere, ou le Duc luj a faict present d'une chesne d'or avec une medaille, et en lan 1595. il est alle prendre sa demeure a Venise ou il mourut de la chaude fievre lan. 1600. Io. Meyssens.

RAPHAEL SADELER 83.

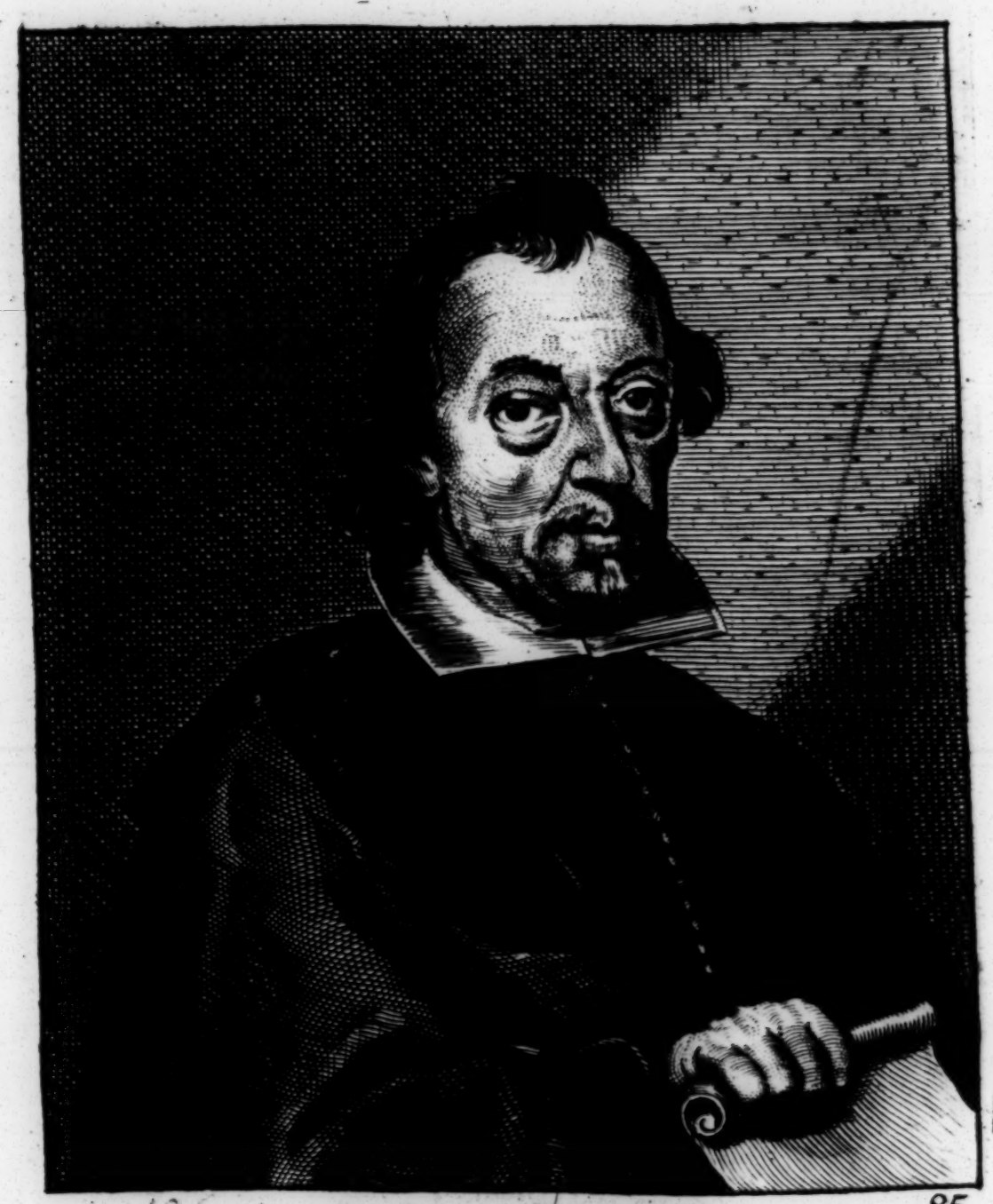
Excellent engraveur natif de Brusselles en Brabant, lan 1555. il a esté premierement damasquineur en fer, et aprez il s'at addonné ausst a la gravure suivant l'exemple de son frer Iean, en la quelle il a si bien profité quil est parvenu a la plus haute degré de la delicatesse, come on peut voire en ses œuvres, principalement les saincts de Baviere et quelque livres de Heremits qu'il a faict avec son frer Iean, avec qui il est venu demeurer a Munichen en Baviere, et de la a Venise ou il mourut. il at été pour quelqs temps peintre

Coenr. Waumans scuip. *Io. Meyssens excudit.*

IACOBUS MATHAM. 84.

Beau fils de Henri Goltz. fut né a Hærlem l'an 1571. le 15 d'Octob. mourut 1631. le 20. Ianuier.

Ant. vander Does sculp. *P. Soutman pinx.* *I. Meyssens excud.*



IACQVE VRANCQVART. 85.

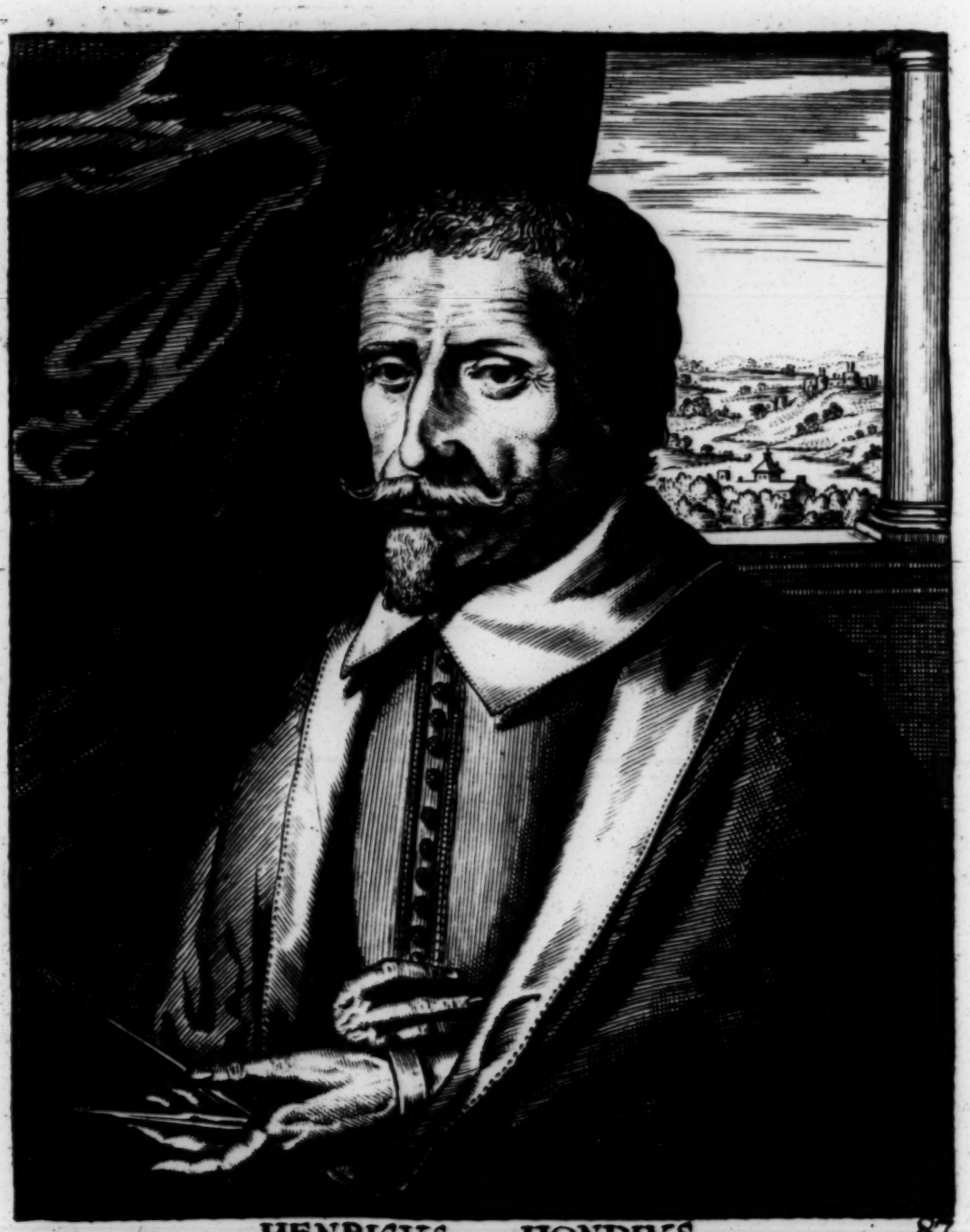
Atenus ſa reſidence a Bruxelles et en ſon temps fut Archetecte du Sereniſſime Archiduc Albert d'Austrice et Ingenieur ordinaire de Bruxelles pour le ſervice de ſa Majesté.

Ioan. Meÿſens exc.

ÆGIDIVS SADELER 86.

Un de premiers engraveurs de toute le monde, il est ne en Anvers l'an 1570, il a apris son art chez ses oncles Jan, et Raphaël Sadeler, mais il les a surmonté tout ainsi qu'il fut requis d'une d'eux Jean d'estre Graveur de trois Empereurs d'Allemagne de suite, à sçavoir Rudolph Matthias, et Ferdinande le quatrieme de cette nom. exploit de la grandeur a tiré quelque faveur en de ses autres et se levee celuy si par dessus toutes les autres se trouvant capable non seulement à la plus haute grandesse du burin, mais à la plus grande subtilité et delicatesse aux ordonances, et pourtraicts les quelles il a bien fait qu'il est impossible de les asseurer avec son entendement: les quelles il a le plus souvent peint et designées au naturel devant les engraver, il demeuroit a Prage en Boheme ou il mourut. l'an. 1629.

Ægidius Sadeler pinxit. *Pet. de Iode sculpsit.* *La Messine excudit.*



HENRICVS HONDIVS 87.

Engraueur, et tres bon Deſeÿnateur Natif de Duſſel en Brabant l'an 1573. de Noble Ouraing il at apris a deſeÿnier chez Iehanner Vieroex, il excercoit auſſi en Orpherie, mais il fut tout iour plus incliné à la gravure, il at auſſi apris la Mathematique, la Geometrie, Perſpectiue, Architecture, et Fortificatiõ. chez le Vieux Iean Vredemãn Vriſe, et autres Samuel Marelois homme ſans pareil, ou il a tout bien experimentez monſtrant pet les œuures, q'on voit de luÿ en eſtampes, maintenant il demeure en la Haÿe.

Henricus Hondius delineauit. Fredricus Bouttats fecit. Ioan. Meyssens excud.

PETRUS DE IODE 88.

A esté tres bon engraveur, et desseigneur tres illustre; il a faict plusieurs chefs des œuvres; il a long temps demeure a Rome, et en lan 1601. retournoit en Anvers, ville de sa naissance, ayant eu pour maistre Henri Goltz. il mourut lan 1634. le 9e d'aoust.

M. ferdinand pinxit P. de Iode Iunior sculp. Io. Meyssens excudit.

PAULUS DU PONT 89.

Graveur admirable en taille douce, natif d'Anvers l'an 1603. il a faict son aprentiſage chez Lucas Vostermans, et at demeuré aupres Monſ.r Rubens, ou il a faict quantité de cheſs d'œuvres: auſſi pour Monſ.r van Dyck, comme on voit par ſes œuvres.

I. Livens pinxit. P. de Iode ſculpſit. Meyſſens exc.

LVCAS FAYDHERBE. 90.

Statuaire, et Architect tres-renommé pour son grand esprit, il at esté disciple du Noble paintre Pier Paul Rubens, demeurant à Malines Ville de sa Naïssance.

G. Coques pinxit. *Pet. de Iode Culpsit.*

91. PETRUS DE IODE

Le ieusne, natif d'Anvers en l'an 1606, le 22.me de novembre: il at apris chez son pere, et il est devenu un graveur fort delicat. il at été avec son pere quelque temps á Paris, pour engraver quelques pieces pour Monſr Bon enfant, et S.r L'Imago. on trouve plusieurs de ses estampes en lumiere. il se tient en Anvers.

Tho. Willeborts pinxit. *Petr. de Iode sculpsit.* *Lo. Monsens excudit.*

IACQ CALLOT 92.

Gentilhome lorrain il fut né en la ville de Nancy, en l'an 1594. de son commencement estoit orfevre, mais voiant qu'il ne sçauroit faire promptement cette science, il s'adonnoit a travailler a l'eau forte, en quelle il s'a rendu si extreme qu'il est une merveille de le voir, on cognoit son grand esprit par ses œuvres, comme la grande marché de Florence, les misères de la guerre, et quantité des autres. il mourut en la ville de sa naissance, l'an 1635. le 27me de mars. Masse delin. Aermans sculpsit. I Mussens excudit.

LEO VAN HEIL 93.

faict bien en illuminature des fleurs et mouches et autres petites animaux au naturel, s'entend fort bien en l'Architecture et batiments de maisons et en perspectives, est ne a Brusselles l an 1603.

Le Bapt van Heil pinxit *Fred Bottatr sculpsit* *Ioh. Meyssens excudit.*

94. PETRVS VERBRVGGHEN

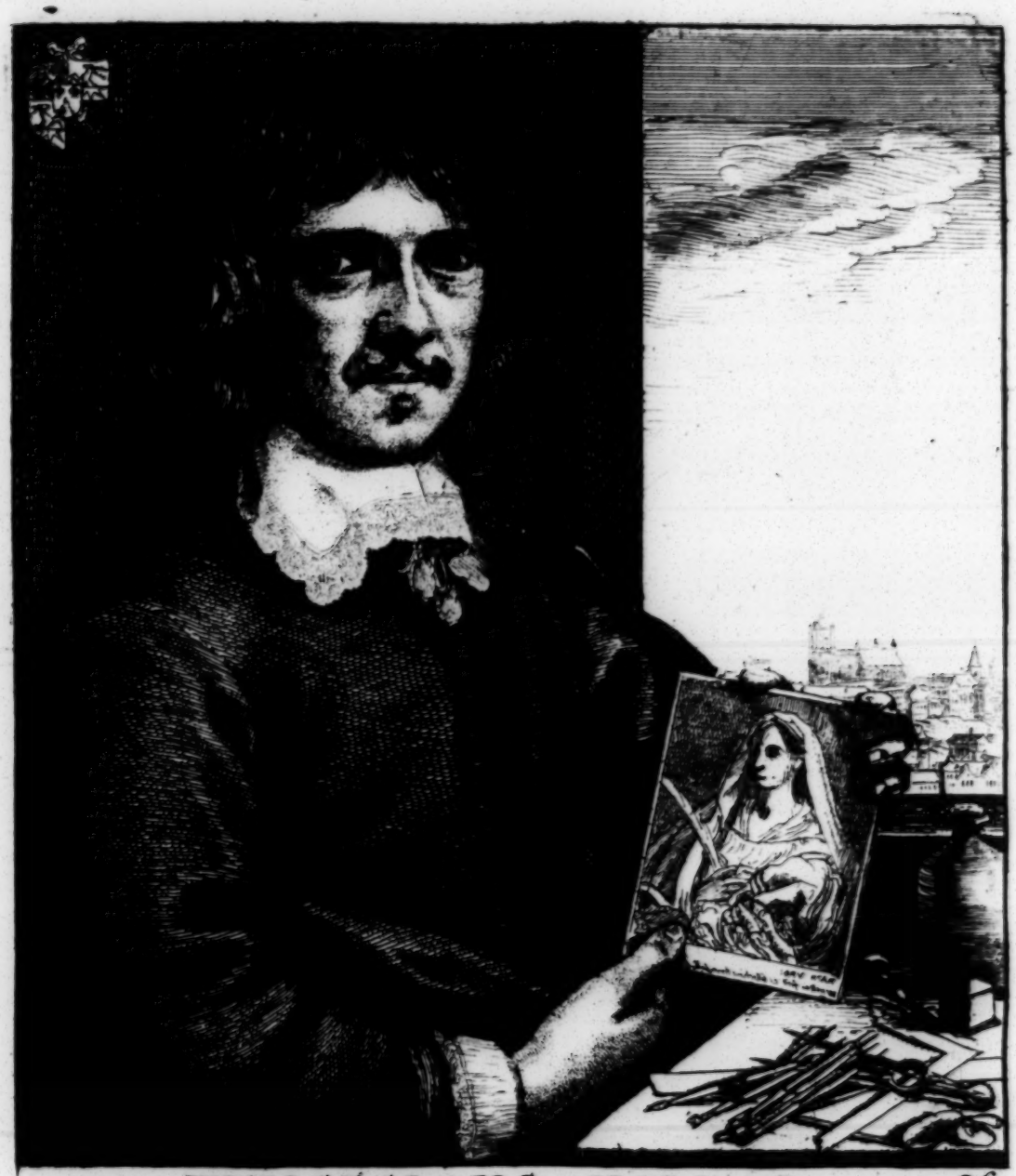
Sculpteur d'images tres-renomé demeurant en Anuers ville de sa naiſsance.

E. Quellinus pinxit *Coenr. Lauwers Sculpsit*

SIMON BOSBOOM 95.

Natif d'Emden en l'an 1614 fut bon Architect et tailleur de pierre il at este employé au ſeruice du trèsilluſtre Prince Electeur de Brandenburch

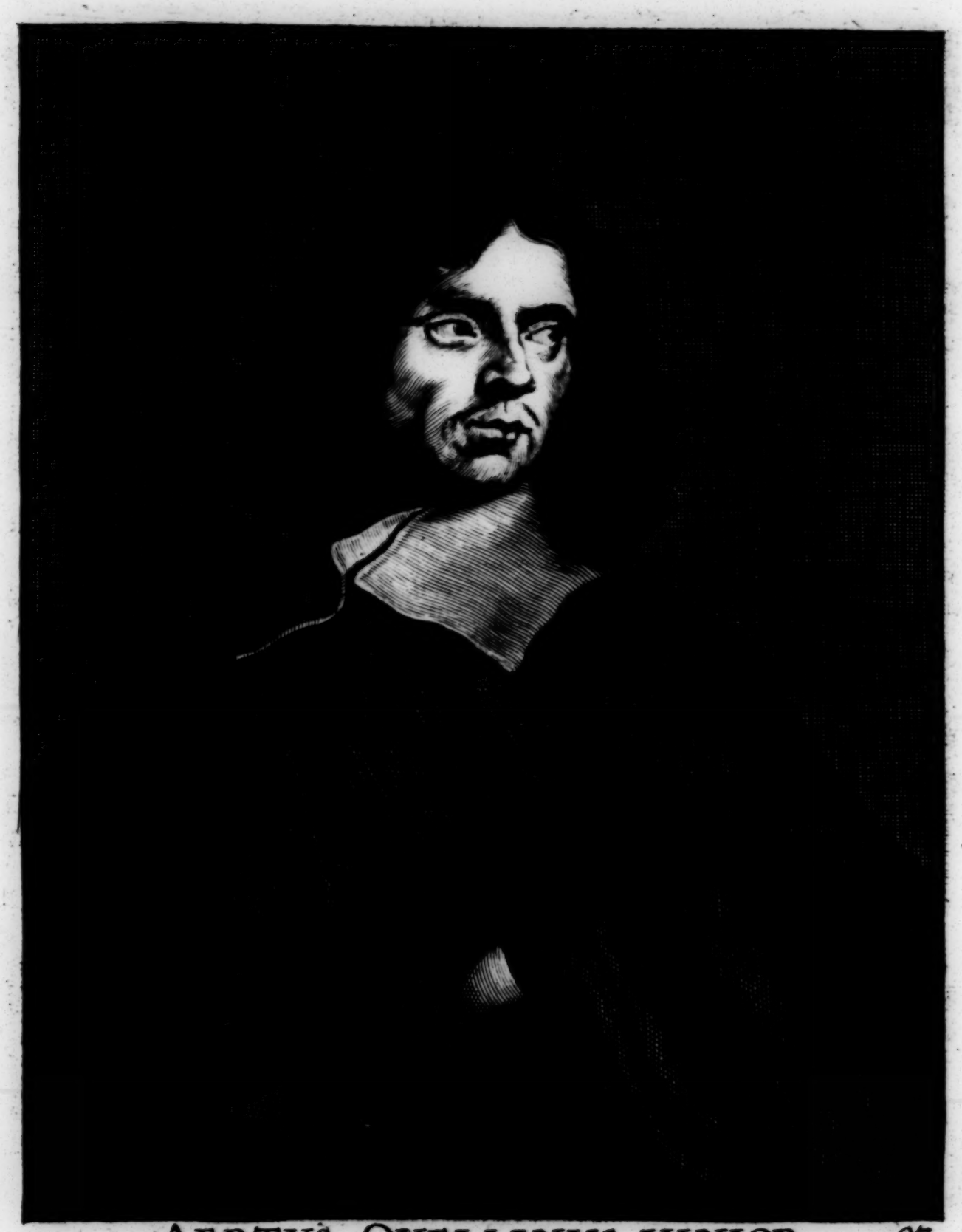
Nicolaes de Helt Stecade ſculpsit. Petrus de Iode excudit. Iean [illegible] excudit.



WENCESLAUS HOLLAR 96.

Gentilhomme ne a Prage l'an 1607. a esté de nature fort inclin p^r l'art de meniature principalement pour esclaircir, mais beaucoup retardé par son pere, l'an 1627. il est party de Prage eijant demeure en divers lieux en Allemaigne, il c est addonne pour peu de temps a esclaircir et aplicquer l'eau forte, estant party de Cologne avec le Comte d'Arondel vers Vienne et dellee par Prage vers l'Angleterre, ou aijant esté Serviteur domesticque du Duc de Iorck, il s'est retiré de la a cause de la guerre a Anvers ou il reside encores.

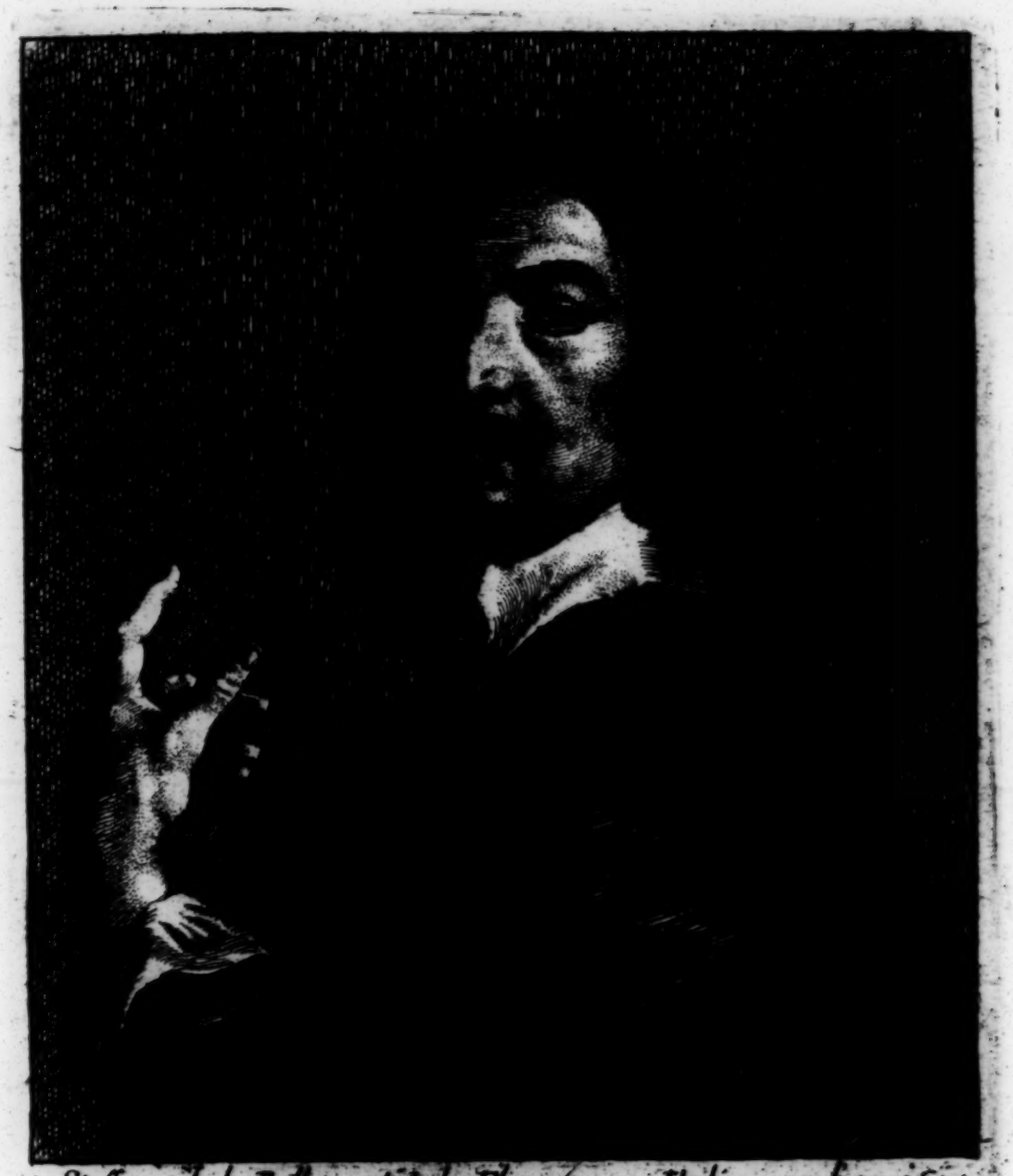
Is. Meysens pinxit et excudit.



AERTVS QVELLINVS IVNIOR 97.

Natiff de S.t Trude en paÿs de Liege Architect et tailleur de Piere, Bois etc.a tr'es-bien eſtimé et renomé pour ſon gran eſprit Demeurant et Anvers.

I. de Dÿtes pinxit *Corn. Lauwers ſculpsit*



Steffano de la Belle natif de Florence en Italie, en l'an 1614 tres bon painctre en petit, aussi faict merueilles, en l'eau fort d'vn grand esprit tres abondant en inuentions, a faict son comencement apres Iacques Callot on voit quantite de ses estampes par tout.

Stradanus pinxit. *Wenceslaus Hollar fecit.* *Iohannes Meyssens excudit.* 98.

Phi: Bouttats Junior fecit

Dirick Gorenhert 99

FRIAHDRCLOIH
Il est nee l'an presente anne 1627. il s'ast
adonnée au pratique de la Geog.e Cosmog.e
et Math. et apres ees taille douce lequel
à compris en peux de temps ast pursue. Excel
len au Carte Geo.' come lon voÿ par cees Oeuures
lesquelles à gra uee en Errain

PERAT ASTRA. SAPIENS SV:
NICOLAUS
BRUYANT
AS THEOLOGUS ET MATHEMATIC
ATREBATENSIS
NATUS M.D.LXXII. X APRILIS
DEMAT US M.DC.XVIII.
Kilt. van Dyck pinxit. P. Pontius sculpsit. Io. Meyssens excudit.
101.

Ætat. 39
1604
102
ADRIAEN BROUWER.